

THE ENGRAVED GEMS OF THE GREEKS
ETRUSCANS AND ROMANS
BY G. M. A. RICHTER



PART TWO
ENGRAVED GEMS OF THE ROMANS

THE ENGRAVED GEMS OF THE GREEKS
ETRUSCANS AND ROMANS ~ PART II

ENGRAVED GEMS
OF THE ROMANS

A SUPPLEMENT TO THE HISTORY OF
ROMAN ART

BY GISELA M. A. RICHTER

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PREFACE

THIS, the second volume of my *Engraved Gems*, deals with the Roman period, from the third century B.C. to the fourth century A.D. That is, it illustrates in about 800 selected examples the varying styles and subjects used first in the Republican period of the third, second and earlier first century B.C., and then in the Imperial period, early and late. It is a vast subject of great interest both from the historical and from the human point of view. For these gems are contemporary with the growth of Italy from a relatively small community to a great empire, and they also bring us near to the individuals of the time, since most of them were private possessions and indicate the subjects these people chose for their sealstones and ornaments.

Speaking generally, it may be said that in Roman gems it is the subjects represented rather than the artistic perfection that arouses our interest. Nor is there the appeal, as there was in the Greek section of this book, of watching the evolution of art from primitive and conventionalized renderings to more naturalistic ones, and our consequent ability to place specific examples within this progression.

I have, therefore, divided my material into the two broad categories of Republican and Imperial, and in the latter, which is by far the larger, I have grouped the gems according to the subjects represented. These both repeat and supplement the representations in other fields of Roman art, and moreover shed considerable light on Roman religion and life. Deities are particularly popular. In fact, a representative collection of engraved gems spreads out before us the whole cycle of Roman gods and goddesses, both major and minor, both those derived from Greece and those adopted from the Orient. Furthermore, Greek heroic legends are here unfolded in endless variety, testifying to the interest of the Romans in Greek mythology. The relatively few Roman religious, mythological, and historical representations are of particular importance. Scenes from daily life, animals, and simple objects afford precious glimpses into every-day happenings. Symbols of superstitious import bear witness to the beliefs of the time. Copies of Greek sculptures often show us in complete form what has survived only in a fragmentary state in extant sculptures. And many scenes give us echoes, it would seem, of lost Greek paintings and other works of Greek art.

Specially remarkable are the numerous portraits both of Greeks and Romans, in intaglio and in the now frequent cameo technique. The portraits of Greeks supplement in a welcome manner the few surviving bronze and marble sculptured examples; the portraits of Romans constitute perhaps the finest extant specimens of the Roman output in this field, being sometimes of great excellence, worked with perception and delicacy.

Of paramount interest also are the gems signed by their artists, and I have tried to give illustrations of all available extant ones. As the names are almost all Greek they confirm that most of the engravers of these stones – especially in the late Republican and early Imperial periods – were Greeks. They also show pride of workmanship, and it is noteworthy that many of the engravings, though not all, are outstanding.

Another interesting aspect of Roman gems is their relationship to Roman coins; for sometimes the same subjects occur on both, and the inscriptions on the coins shed light on the representations on the gems. Moreover, many a portrait on a gem can be securely identified by comparison with the coin types – which I have therefore added by the side of the representations on the gems.

I have tried in my various introductions and in my descriptions of the individual stones to bring out these different aspects of Roman gems, and have grouped them on the plates so that they can tell their own story. Thereby they will, I think, usefully supplement our histories of Roman art.

I have also added a chapter on the gems of the seventeenth, eighteenth, and early nineteenth centuries, when excellent work in the ancient style was produced, sometimes with imitated Greek signatures. And I have placed the illustrations of a number of such examples side by side with ancient ones, to show the similarities and differences. As is well known, it is only by long training that the best of these modern imitations can be detected; and in some cases the opinions of even experts differ. The juxtaposition of originals and copies should be instructive and helpful; for the difference lies not in the quality of workmanship, but in the style. My presentation contains both obviously modern examples and problematical ones – where the antiquity is open to doubt. Differences in style are difficult to express in words, but often mistakes in the rendering of details afford a clue, and these I have tried to point out.

In the selection of the gems for this volume I have, as in the first volume, largely drawn on the outstanding collections in the Cabinet des Médailles, the British Museum, and the Boston and New York Museums – supplemented by those in Oxford, Cambridge, Athens, Nicosia, Vienna, Leningrad, Berlin, Munich, Hanover, The Hague, the Louvre, and those in Italy – Naples, Florence, Rome, Taranto, Syracuse, Palermo, Aquileia, as well as in several private collections. My choice was, of course, principally dictated by the quality of the engravings and by the desirability of presenting as complete a picture as possible of the different subjects on Roman gems. But naturally it was to some extent also conditioned by the quality of the available photographs and impressions. The photography of original stones, as well as the taking of impressions of the intaglios, needs experience; and in some Museums there were no experienced people who could undertake the work and furnish satisfactory results.

So, since, as I have said, the prime interest of the Roman gems lies in the subjects represented, I have not always carried out in this second volume what I tried to do in the first, namely to show each gem in two views, one from the original, natural size, and one from the impression, enlarged about three times. When the photograph of the original was inadequate, or for some reason not available, I have confined myself to showing the impression. I have again been fortunate in having Mr. J. Felbermeyer of the American Academy in Rome make the majority of the photographs of the impressions, and they substantially add to the value of the book. The cameos, when small or indistinct, are also often shown both in original and in enlarged views.

I may add that, since this book is, of course, not intended to be a corpus of Roman engraved gems, but merely a selection from the vast material now at hand, I have necessarily had to omit many an intaglio and cameo that I should have liked to include. I hope, however, that in the choice here made a fairly representative showing has been attained. It will be seen that sometimes I have included several similar designs, for this repetition constitutes an important aspect of Roman gems (cf. p. 5). And I have sometimes included second-rate examples, to avoid giving a one-sided picture.

The many people who have helped me in the preparation of this volume, and in the arduous task of procuring the necessary photographs and impressions, are practically the same as those mentioned in the preface of my first volume. But I want to single out Denys Haynes and Reynold Higgins of the British Museum, and the authorities of the Museums in Boston, New York, Paris, Athens, and Leningrad – from where a large number of my examples have come – to whom I am indeed grateful for their long-suffering

patience and understanding. My special thanks are also due to the Ashmolean Museum of Oxford, the Cabinet des Médailles of Paris, Corpus Christi College Cambridge, the Numismatic Section of the National Museum of Athens, and the Terme Museum of Rome for generous permission to include unpublished or not before illustrated examples – thereby contributing to the value of this book.

I also want to thank L. Banti, the late A. Boethius, F. E. Brown, P. Bruun, R. Calza, the late J. Charbonneaux, T. Dohrn, M. Lawrence, B. M. Felletti Maj, H. P. L'Orange, S. Panciera, H. Riemann, K. Schefold, G. Scichilone, H. Seyrig, H. Speier, with all of whom I have had the privilege of discussing many a problem. I owe a particular debt to Margherita Guarducci, whose assistance in the inscribed examples has been invaluable; and to Kenneth Jenkins for help in selecting the coin portraits of Roman emperors for comparison with those on the gems, as well as for reading my pp. 7 f.

The libraries of the American Academy and of the German Archaeological Institute in Rome have again assisted me in every way. Miss S. von Bockelberg has kindly helped me in checking some of the references and in compiling the bibliography; and G. Scichilone has also checked many an abstruse reference for me as well as helped me in various ways.

The Phaidon Press has made every effort to obtain satisfactory results in the difficult task of reproducing the original gems. I want particularly to express my gratitude to Dr. Grafe, the editor-in-chief, and to Jean-Claude Peissel, editor, and Sarah Aspinwall, who have seen this complicated volume through the press.

Again, as in volume 1, I have occasionally freely borrowed from the descriptions and comments in my catalogue of engraved gems in the Metropolitan Museum of Art (1956), and I am grateful to the Museum for permission to do so. My frequent references to Furtwängler's *Antike Gemmen* again show my indebtedness to this fundamental work.

G. M. A. R.

DIRECTIONS FOR THE USE OF THE BOOK

As in the first volume, so in this one, I give in the write-ups of the individual gems the material, the dimensions, the present location, the provenance when known, and a short description of the design, with occasionally a discussion, followed by references to publications. In the latter I have generally confined myself to citing the most important, that is, the catalogues of the collections in which the gems now are, one or two early publications, Furtwängler's *Antike Gemmen*, Lippold's *Gemmen u. Kameen*, Vollenweider's *Steinschneidekunst*, and now and then a few recent articles. Other publications will be found in the General Bibliography. When no reference is given the gem has not, to my knowledge, been published before. The titles of the books cited are generally abbreviated; for the full titles see the General Bibliography. In addition to catalogue numbers I have often given the inventory numbers. I have grouped the intaglios, both of stone and of glass, as well as the cameos, together, so as to keep the subjects – the major interest in Roman gems – together.

In my descriptions I use right and left as applying to the impression, where the design appears as it was intended to be seen in the sealing.

The descriptions are necessarily concise. More comment will be found in the General Introduction and in the introductions to each chapter. I have regularly mentioned ground lines, for they are an essential part of the representation. When they are present, the scene takes place on the ground; when they are omitted, the scene is in mid-air or on the sea.

The ring or other mount on which the stone is set is only mentioned when it is ancient or has some special interest.

As everyone with experience knows, plaster when dry is very crumbly and the plaster impressions sometimes suffer while being removed from the intaglios and afterwards. When this has happened to the design I have tried to obtain a better cast – sometimes successfully. When only the edge has been impaired, I have left well enough alone. A comparison with the photograph of the original will show the exact condition of the gem. In fact, the two views – from original and impression – are often needed for the full understanding of the representation. What cannot be seen in the one often appears in the other.

GENERAL INTRODUCTION

THE interest of the engraved gems of the Roman period is manifold. Those of the *Republican period*, which are relatively not numerous, reflect the various influences brought to bear on the artists of the time, both from late Etruscan and from Greek Hellenistic sources. They contribute an important factor to the agitated history of the time – before the establishment of the Pax Romana. In *Imperial Roman times* engraved gems enjoyed great popularity, as is shown by the large number that has survived. The possession of a sealstone, in fact, previously restricted more or less to the privileged class, had become widespread. Moreover, the importation of precious and semi-precious stones from the East was made easy by increased commercial facilities; and those individuals who could not afford stones for their seals took recourse to the cheaper substitute of glass.

The great vogue enjoyed by intaglios and cameos, especially in the Augustan and Julio-Claudian periods, is also indicated by the comments of ancient writers. One hears, for instance, that prominent men exhibited in public places collections of engraved gems, called *dactyliothecae*, and though some of these collections evidently consisted of 'ancient' gems, they naturally stimulated contemporary work. And this is borne out by the relatively many signatures which have survived from early Imperial times (cf. pp. 129 ff.).

1. THE USES OF ENGRAVED GEMS

The uses of engraved gems in Roman times were practically the same as in the preceding Greek period; that is, they served as seals, as amulets, and as ornaments (cf. vol. I, pp. 1 ff.).

(a) *Gems as seals*

Valuable possessions were guarded by applying sealings; and from Roman as well as from Hellenistic times such terracotta sealings have occasionally survived (cf. vol. I, pp. 143, 172, vol. II, nos. 109, 147, 205, 420, 425). Moreover, there are frequent references to this custom in Latin literature. Pliny the Younger, for instance, writing from Nikomedeia to the emperor Trajan, says that he is sending with his letter a nugget of ore from a mine in Parthia and that the package is 'sealed with his own ring, the device of which is a quadriga' (*Letters*, x, 74 [16]). Plautus (*Pseudolus*, iv, 2, 40 ff.) refers to a letter from a soldier to a slave-dealer which was sealed with a device on which the two had agreed. Tacitus (*Annals*, xvi, ch. 19) relates that T. Petronius, after sending his sealed letter to Nero, broke the signet to prevent its use after his death. Horace (*Epistles*, II, 2, 134) describes an amiable neighbour who is kind to his slaves and 'does not get mad when the seal of his wine-jar is broken'. Seneca (*De beneficiis*, III, 15) bewails the wickedness of the human race which makes us put more faith in signets than in men. And so on.

There are also a number of references to the seal rings of the various Roman emperors, from Augustus down, and to such prominent persons in the late Republican period as Julius Caesar and Pompey the Great (cf. my p. 4).

(b) *Gems as Amulets*

The use of gems as amulets became particularly common in Roman times, as shown by the magical inscriptions and by the representations of syncretic Egyptianized and Graeco-Roman deities. The long account of the magical properties of stones in Pliny's *Natural History*, xxxvi and xxxvii, shows the curious superstitions then in vogue. The diamond, he says, cures insanity and vain fears, and prevents poisons from harming; the amethyst prevents drunkenness, and if engraved with the sun and moon and hung around the neck with hairs of cynocephalus or swallow's feathers it is an antidote for poisons, gives access to kings, and averts hail and locusts. An emerald engraved with an eagle does the same. A certain kind of agate is beneficial against bites of spider and scorpion. Haematite is good for the eyes and liver, gains requests addressed to kings, and is useful in lawsuits; mixed with juice of pomegranate it cures those who vomit blood. Sideris increases anger between parties to a lawsuit. And so on through a long list.

On this whole subject see the fundamental work by Bonner, *Magical Amulets* (1950). As he observed, on stones used as amulets the engraving was made to be seen as cut, not, as was the case in seals, to be seen in the impression.

(c) *Gems as Ornaments*

The use of gems as ornaments, which had become frequent in the Hellenistic period (cf. vol. 1, p. 3), became almost a mania in the Roman imperial. Especially popular were gold and silver vases studded with gems. There are many references to this practice in the writings of the time. In the imperial household, one hears, special servants were appointed whose sole duty it was to act as 'superintendents and assistant superintendents' of 'gold set with gems' (*C.I.L.*, vi, 8734-8736). Such vases were kept in luxurious cases, sometimes also made of gold and adorned with precious stones (Athenaios, v, p. 109f), and when taken out for use at dinner-parties they were watched by special guardians 'to count the gems and keep an eye on the guests' sharp finger-nails' (Juvenal, v, 37-45).

In addition to vases, all manner of jewellery was set with precious stones, as well as many articles of apparel (cf. Virgil, *Aeneid*, 1, 647-655; Martial, xi, 59; Suetonius, *Caligula*, iv, 3, and lii, 1; Pliny, xxxvii, 6; Athenaios, v, p. 200 b). Lollia Paulina, the wife of Caligula, is described at quite an ordinary function as wearing emeralds and pearls on her head, hair, ears, neck, arms, and fingers (Pliny, ix, 58). According to Pliny (ix, 56), women were particularly fond of pearls and sometimes wore two or three in their ears so that they rattled one against the other. Caligula appeared in public with bejewelled cloaks and bracelets, and gave a necklace set with precious stones to his favourite horse. Both he and Elagabalus were fond of wearing gems on their shoes, and that these stones were sometimes engraved is shown by the remark that one was supposed to appreciate the carvings of the best artists on Elagabalus' feet (Aelius Lampridius, *Vita Elagabali*, 23).

Besides vases and personal apparel, we hear of couches, tripods, household utensils, arms and armour, musical instruments, and even walls profusely decorated with precious stones (Lucan, *Pharsalia*, x, 122; Athenaios, v, p. 199 d, 202 d, e; Virgil, *Aeneid*, ix, 26). To have your portrait made of pearls and carried in triumphal procession, like Pompey the Great (cf. Pliny, xxxvii, 6), is a typical instance of such extravagance. Sometimes, however, such gems were doubtless of glass instead of stone; and unengraved

stones were presumably mostly used. Nevertheless these customs indicate the extraordinary popularity that precious stones had attained in Roman times.

Roman fashion in ring-wearing – which is the use which chiefly concerns us here – passed through several stages. During the Republic the use of a ring was more or less practical, that is for sealing, as a token of betrothal (Isidorus, *Origines*, XIX, 32; Macrobius, *Saturnalia*, VII, 13, 12), and so forth. The common material was iron. To wear a gold ring was a mark of merit (Pliny, XXXIII, 4; Appian, VIII, 104). During the Roman empire, however, the privilege was gradually extended to persons of lower rank, until by the time of the later emperors every one except a slave was allowed to wear a gold ring (Macrobius, *Saturnalia*, VII, 13, 12).

The number of rings worn was equally on an ascending scale. Crassus (53 B.C.), we are told, was one of the first to show himself with two rings (Isidorus, *Origines*, XIX, 32). In Horace's time three on one hand was considered a large number (*Satires*, II, 7, 8 f.). Later more and more rings were worn, some people putting them on all fingers and sometimes several on one finger, using all three joints (Martial, XI, 59, v, 11, 12; Isidorus, *Origines*, XIX, 32; Pliny, XXXIII, 6; Seneca, *Naturales Quaestiones*, VII, 31, 2). Quintilian (*Institutio Oratoria*, XI, 31, 2) recommends orators not to wear too many and not above the second joint; and Juvenal (I, 28) and other satirists ridicule young men who change rings according to the seasons, or who wear rings of which the size and weight are better adapted for their legs than their fingers (cf. Martial, XI, 37).

The many rings with engraved stones found in the Rhineland, that is, in one province of the Roman empire, also indicate how widespread the custom of ring-wearing had become in Roman times. For the chief forms in use cf. Henkel, *Römische Fingerringe*, pp. XIX ff., and passim; F. H. Marshall's *Catalogue of Finger Rings in the British Museum*, pp. XLV f.; Sivero, *Ore e Ambri*, pls. 210 ff.; Steiger, *Antike Kunst*, IX, 1966, pp. 29 ff. It will be seen that the simpler forms derived from Hellenistic times tended to become more elaborate as time progressed.

As is well known, ancient engraved gems were often inserted in mediaeval settings. (Cf. Furtwängler, *A.G.*, vol. III, pp. 373 ff.; Snijder, 'Antique and Mediaeval Gems on Bookcovers at Utrecht', *The Art Bulletin*, XIV, 1932, pp. 5 ff.; W. S. Heckscher, 'Relics of Pagan Antiquity in Mediaeval Settings', *Journal of the Warburg Institute*, I, 1938, pp. 204 ff.). They served as decorations on the covers of prayerbooks, on croziers, on crosses, shrines, and other ecclesiastical objects, and also as personal seals. For this purpose new interpretations were given to the figures represented on the stones – e.g., Julius Caesar became St. Peter; Poseidon and Athena (cf. no. 65) became Adam and Eve; Zeus (no. 54) became St. John, etc. Many of the stones now in the Cabinet des Médailles came from such ecclesiastical objects and were the property of abbeys and churches, but returned to their pagan milieu after the Revolution of 1789. Some, however, can still be seen adorning Christian shrines and crosses. A Roman cameo with the head of Domitian (my no. 539) still serves as the central ornament of a cross in the Cathedral of Minden in Westphalia.

2. SUBJECTS AND CHOICE OF DESIGNS

The subjects which appear on the gems of the Roman period give an excellent idea of Roman art in general. They comprise: deities; Greek and Roman legends; copies and adaptations of Greek sculptures

and other works of art – especially, it would seem, from paintings and metalware; scenes from daily life, such as fishermen, herdsmen, men reading, children playing, warriors and athletes, battle scenes, priests sacrificing and making libations, artists at work, animals, including fantastic combinations of parts of them; and objects and symbols. Many of these representations recur in other branches of Roman art – on sarcophagi, for instance, on commemorative reliefs, metalwork, etc. They represent, in fact, the stock-in-trade of the artists of the time.

The question arises: Did these varied scenes have a special meaning, that is, were they chosen for a special relevance to their possessors? That this was sometimes the case is indicated by some remarks of ancient writers who cite seal devices belonging to prominent men. We hear, for instance, that Sulla used a representation of Jugurtha delivered to him by Bocchus (Pliny, xxxvii, 4). In the sarcophagus of Scipio Barbatus a gold ring was found with an engraving of a winged Victory holding a palm branch. Pompey's signet bore a lion holding a sword (Plutarch, *Pompey*, lxxx, 5), or three trophies (Dio Cassius, xlii, 18). The latter device was also sometimes used by Sulla (Dio Cassius, loc. cit.). Julius Caesar had on his seal an armed Aphrodite, since he claimed descent from that goddess through Aeneas (cf. Dio Cassius, xliii, 43). Augustus had first a sphinx as his device, then a portrait of Alexander, and finally his own portrait (Pliny, xxxvii, iv, 10; Suetonius, *Augustus*, I; Dio Cassius, li, 3, 4 ff.) – which then was adopted as the imperial seal by most of his successors.¹ The frog used by Maecenas was held in terror by the people, for it appeared on decrees levying taxes (Pliny, xxxvii, 4). Galba chose for his badge an ancestral seal with a dog on the prow of a ship (Dio Cassius, li, 3); Hadrian his own portrait (Aelius Spartianus, *Vita Hadriani*, 26); and Commodus a portrait of his mistress Marcia as an Amazon (Aelius Lampridius, *Commodus Antoninus*, 11).

It was considered an honour to have the portrait of a distinguished ancestor on your seal; but you had to live up to it. When young Lucius Scipio disgraced himself by coming to an election in a soiled toga, his relatives removed from his hand the ring with the head of his father Scipio Africanus (Valerius Maximus, iii, 5); and Cicero rebuked Lentulus Sura for being implicated in the Catilinian conspiracy when he ought to have been restrained by the portrait of his illustrious ancestor Cornelius Lentulus engraved on his seal (Cicero, *Orations against Catiline*, iii, 5, 10). Another popular device was the portrait of a close friend, especially during absence. Thus Ovid (*Tristia*, i, 7, 6 ff.) addresses a friend: 'You who carry me about on your finger'. Epikouros' portrait, we are told, appeared on the seals of all his followers (Cicero, *De finibus*, v, 1, 3). And this seems to have been customary with people who were clients or followers of some important personage. (Cf. on this subject especially Vollenweider, *Museum Helveticum*, xii, 2, 1955, pp. 96 ff.)

There were, of course, official seals as well as individual ones. Not only was the seal of Augustus with his own portrait used by later emperors as the imperial seal of Rome (cf. *supra*), but, according to Pliny (xxxiii, 12), a seal with the head of Claudius was used to gain admittance to the imperial presence. A picturesque and appropriate device was the Western star selected by the Otolian Locrians, the most westerly tribe of the Locrians (Strabo, 416) – just as the Seleucids of Syria had used an anchor – symbol of safety – as their device (cf. Appian, *Syr.*, 56; Justin, xv, 4; Clemens Alex., *Paedag.*, 3, 15, 2; Ausonius, *Carm.*, 287, 11).²

¹ For a discussion and evaluation of these imperial devices cf. the penetrating study by Istinsky, *Die Siegel des Kaisers Augustus* (1962).

² On this subject cf. Istinsky, *Die Siegel des Kaisers Augustus* (1962), pp. 17 ff.

There is no doubt, therefore, that an engraving on a gem often had a special relevance to its possessor. One may ask, however, did the ordinary individual, when he chose the representation of a mythological scene from the Greek repertoire, imbue this picture with a symbolical meaning connected with his own person or with his family? It has, for instance, been suggested that the representation of Oceanus with his troupe of Tritons, Nereids, and Cupids, symbolizes the journey across the sea to the Islands of the Blessed; that the rape of Persephone or of Ganymede was meant to convey the rape of the soul from the body at death; that the victory of gods over giants or of Greeks over Amazons and barbarians symbolized the victory over death. Cf. on this subject of symbolism in Roman art especially Schefold, *Pompeianische Malerei, Sinn und Ideengeschichte* (1952), and 'Vom Sinn der römischen Wandmalerei', in *Mélanges Picard*, pp. 936 ff.; Jocelyn Toynbee, 'Picture Language in Roman Art and Coinage', in *Essays in Roman Coinage presented to Harold Mattingly* (1956), pp. 204 ff., *passim*, and especially p. 212.

Such symbolism doubtless sometimes existed, and must have been current during the later Roman empire when the ideas of Christianity permeated the Roman mentality. But it seems doubtful, I think, that these 'deeper meanings' apply to the representations on Augustan and earlier imperial gems. One must bear in mind the great interest in Greek art and culture as such, which was a prominent characteristic of Roman art. Witness the many straight copies of Greek sculptures which were owned by private individuals (and, incidentally, were passed off as originals by famous Greek artists). Witness also the many copies of Greek portraits that were the prized possessions of Romans and which certainly could have no esoteric meaning; they indicate rather a profound admiration for the teachings of Greek philosophers.

In general, therefore, it seems likely that the Greek mythological scenes so favoured by the Romans on their engraved gems simply show the appreciation of Greek art and literature, and that only occasionally were they chosen for some particular relevancy. The question is important because, when once this fact is fully realized, the little engravings on Roman gems become an important chapter not only of Roman, but of Greek art, supplementing, often in complete form, what has survived only in part elsewhere, or has been totally lost. Moreover, that this is actually the case is indicated by the fact that sometimes many replicas of a representation exist on these engraved gems, evidently copied or adapted from the same Greek original. Cf. on this question p. 56, and my article entitled 'The Subjects on Roman Engraved Gems, their Derivation, Style and Meaning', *Hommages à Jean Charbonneaux*, in *Rev. arch.*, 1968, pp. 279 ff.

For the borrowing by the gem-engravers from earlier, Greek compositions there is indeed plentiful evidence:

1. The style of the figures points to various epochs – the fifth century B.C., the fourth century B.C., and the Hellenistic period of the third and second centuries.
2. The same composition recurs in the work of several of these artists, evidently copied and adapted from the same original and appearing on sealstones which belonged to different individuals.
3. The same subject carved on a sealstone appears also in other branches of Roman art – in marble statues and reliefs, in silverware, in paintings, on terracotta and bronze lamps, etc. They repeat the same compositions, sometimes exactly, sometimes with variations. They were evidently copied from the Greek originals which were brought to Rome in the days of Roman conquests and which revolutionized the Roman outlook. They mark the beginning of the copying age, for when no more originals were available, copies of such originals were made to satisfy the increasing demand. 'Greek art had conquered victorious Rome.'

Interesting is the fact that the same gem-engravers sometimes copied Greek sculptures and paintings, and at other times carved Roman portraits, as did the sculptors of the time. Moreover, like the sculptors, the gem-engravers who copied earlier works did not acknowledge their indebtedness. Aspasio signed his Athena Parthenos without any mention that it was a copy of a work by Pheidias, and Dioskourides copied the head of Polyuktos' Demosthenes, without acknowledging his source. That this was the general practice is also suggested by the replicas of the same composition signed by different artists. Thus the same Diomedes with the palladion, with or without Odysseus, appears on gems signed by Dioskourides, Gnaios, Polykleitos, Solon, and Felix. They copied the same Greek original and appropriated it as their own.

In fact, the gem-engravers of the Roman age only differ from the sculptors of that time in that they did not reproduce mechanically the works they copied. They had to copy freehand, like the painters, or like the sculptors who adapted earlier works in new compositions. And their reproductions have likewise become a valuable source for our knowledge of many lost Greek masterpieces.

3. THE MATERIALS USED

The stones used for the engraved gems of the Roman period are mostly the same as those in vogue during Hellenistic times (cf. vol. I, pp. 8 ff.). The favourite stone is the carnelian or sard. The sardonyx, chalcedony, and amethyst were also popular. Specially fine engravings are often found on such stones as garnets, hyacinths, beryls, topazes, and peridots; more rarely on emeralds and sapphires. The nicolo and red jasper, which occur only occasionally in former times, now enjoyed special popularity.

The Roman enthusiasm for this wealth of beautiful stones can be gauged by Pliny's remark that some gems are regarded 'beyond any price and even beyond human estimation, so that to many men one gem suffices for the contemplation of all nature' (XXXVII, 1).

The substitution of glass for stone became general in the period of Julius Caesar, was popular in the reign of Augustus, and continued later. The scenes on these glass gems were evidently moulded from those on the stones. A few moulds used for this purpose have survived, and in a few cases the original stone as well as the glass copy – or copies – have been preserved. That these glass gems were sometimes sold for the more costly stone ones is shown, for instance, by the remark of Trebellius Pollio, *Gallieni duo*, ch. 12.

4. THE TECHNIQUE

For the technique of working the gem stones cf. vol. I, pp. 5 ff. As explained there, the terms given to the stones by modern mineralogists do not always coincide with those in use in our archaeological books. In this volume, as in vol. I, I have used in my text the names hallowed by usage in archaeological writings during the last few centuries, but in the coloured plates, volume I, pp. 10, 11, (arranged with the help of Reynold Higgins) I have given both names – first that suggested by Miss Mavin Bimson of the Research Laboratory of the British Museum as being in vogue today by mineralogists, and then, in brackets, the 'archaeological' term when the latter is different.

The names used by ancient writers, Theophrastos and Pliny for instance, can rarely be identified with the stones that have survived (cf. vol. I, p. 8), so they only add to the present confusion.

5. THE INSCRIPTIONS

The inscriptions on the gems of the Roman period belong to three different classes:

1. Names of the owners, mostly in Latin, sometimes in Greek letters, generally in abbreviated form. In contrast to the signatures they are generally written in large letters and placed conspicuously.

2. A short phrase addressed to the recipient: e.g., 'te ego amo', 'I love thee'; 'Kypris sends her greetings to Theodes'; cf. pp. 80ff.

3. Signatures of artists. About forty different names have been preserved, and of several of these artists more than one work is known. They are of paramount interest, and so are treated in a separate chapter; cf. pp. 129ff.

6. THE RELATIONSHIP BETWEEN COINS AND GEMS

The general relationship between coins and gems, that is, their close similarity in size and to some extent in technique, were discussed in vol. I, pp. 23 ff., and, of course, continued from the Greek to the Roman period. But the relationship in the subjects represented, the so-called types, changes.

The most important aspect of the Roman coins of the late Republic and the Empire – which are contemporary with the gems treated in this volume – is that they furnish us with a 'portrait gallery' of the prominent men of the time – an inheritance of the period of the Hellenistic rulers. Beginning with the time of Julius Caesar, we have portraits first of a few of the leading men of the late Republic – e.g., Julius Caesar, Pompey the Great, Marc Antony, Sextus Pompeius, M. Junius Brutus – then of the emperors and their families, in long succession. These portraits, regularly placed on the obverses of the coins, with apposite inscriptions, have enabled us to identify the portraits on the Roman gems – as they have those in the sculptural field. Presumably the appearance of such a portrait on a gem presupposes some attachment of its owner to the politically prominent person (cf. p. 1).

In the representations on the reverses of the coins, however, there is a distinct cleavage between those on coins and gems, as is natural considering their different functions, the former constituting the public money, the latter serving as seals of private individuals. In fact, the types on the reverses of the Roman coins were no longer what they had been in Greek times, symbols of the city states taken from a common repertoire (cf. vol. I, p. 23), but became the expression of personal affiliations. First in the late Republic they contain allusions to events in the family history of the moneyers, then during the Empire they illustrate the history of the time and the achievements of the respective emperors – the countries they conquered, the buildings they erected, the benefactions they made to the people, their own virtues personified, etc. – all with explanatory inscriptions. To this custom we owe such interesting representations as various temples (e.g., those of Janus, of Mars Ultor, and of Augustus and Roma), the Colosseum, a number of triumphal arches, the Forum of Trajan, the Circus Maximus, the port of Ostia, etc., as well

as personifications of conquered Judaea, Britannia, and Germania, and occasional scenes of religious import, or a deity whose help and protection were acknowledged or invoked.

It is obvious that the majority of these types would not be chosen by private persons for their seals; also that the interest of private individuals in Greek mythology would not be shared by the Roman state – except occasionally when an emperor like Commodus thought of himself as a second Herakles and chose this hero as a type on his coins.

There are exceptions, however, principally during the time of the Republic. We then find on both coins and gems such representations as Faustus and the Wolf with Romulus and Remus (cf. nos. 38–41) and of the goddess Roma and other deities (cf. nos. 106 ff.).

But this occasional identity of subject practically ceases in Imperial times. The cleavage then is almost absolute. Furthermore, whereas the pertinence of the representation on a coin – Republican and Imperial – is made known to us by an inscription or by our knowledge of contemporary history, such information is lacking for the gems. There the occasional inscriptions only give us the name of the owner – who is in most cases a totally unknown individual – or of the maker of the engraving (cf. p. 7).

But what about the style, is that not of use in the dating of the gems? There is, of course, an obvious similarity in style between the representations on coins and gems that are approximately contemporary. And occasionally this may be a useful criterion. In general, however, this is an uncertain field, for, since, as we shall see, the majority of the designs on the gems are copies of Greek originals of *different* periods (cf. p. 5), the style changes with that of the original reproduced, and it is not, in other words, strictly personal, but influenced by its model. One can, therefore, only speak of the style of many of these engravings in a general way. Moreover, subjective judgment enters in.

In conclusion, we may repeat that the most useful comparisons furnished by Roman coins for engraved gems are the portraits, which display not only a few Republican leaders, but an almost complete series of the emperors from Augustus to the late Empire – all inscribed with their names. From them we can identify many a portrait on a gem. Moreover, from the varying coiffures of the women we can often date the portraits of the ‘unknowns’ – whereas the size of the bust, which has furnished so useful a criterion in the sculptural field, generally does not apply to the representations on the gems (cf. p. 91).

Cf. also, on this general subject of the relationship of coins and gems in the Roman (specifically Republican) period, Furtwängler, *A.G.*, vol. III, pp. 277 ff.; Vollenweider, *Steinschneidekunst* (1966), *passim*, and the review of that book from the numismatic viewpoint by W. Schwabacher, in *Schweizerische Numismatische Rundschau*, XLV, 1966, pp. 191 ff.

7. THE DATING OF GEMS OF THE ROMAN PERIOD

In the Greek section of this book, that is, in volume I, it was possible to assign approximate dates to individual gems, based on the continuous evolution of Greek art from Geometric to Hellenistic times. In the Roman section such a chronological series is no longer possible (cf. *supra*). Art had become naturalistic, and was so practised by the Romans, who chose for their models the creations of the Greek classical and Hellenistic epochs, rarely those of the archaic. In this eclectic series the *style* of the representation – which formed the cornerstone for the chronological series attempted in volume I – no longer serves.

There are, on the other hand, a number of concrete chronological data:

1. Pliny's and Suetonius' statements that Dioskourides was the maker of the seal of Augustus (cf. p. 130), which place the extant signed works by that artist in the Augustan period.
2. The portraits of identifiable Roman emperors and empresses on many extant cameos and intaglios, which furnish reliable evidence for the assignment of these gems to various periods from the first century to the fourth century A.D.
3. The discovery of a workshop of the Roman gem-engraver Cerialis Pinarius in a house at Pompeii, in which a little box was discovered containing over one hundred cameos and intaglios, of various materials (carnelian, agate, amethyst, glass), some with engravings completed, others unfinished, furnishing a date for these specimens of not later than A.D. 79. Cf. Spinazzola, *Pompei, Scavi Nuovi*, II, 1953, pp. 689 ff., figs. 677, 678 (a reference I owe to the kindness of H. Riemann).

In viewing the gems assignable to the various periods indicated in these three categories it seems evident that the style as such is fairly uniform during the greater part of the Imperial period, changing only in the time of the late empire (cf. pp. 120ff.).

I have, therefore, thought it best to group the examples of the Imperial period assembled in this volume by the subjects represented, instead of by their problematical periods – especially as the subjects furnish a rich and valuable adjunct to our knowledge of Roman art (cf. p. vii). Only those of the Republican period are treated in another chapter, and some of the later ones in that section are similar to those of Imperial date.

I. THE ROMAN REPUBLICAN PERIOD

THIRD TO EARLY FIRST CENTURY B.C.

The Republican Roman gems – or Italic, as they used to be called – may be divided into two groups:

1. The Etruscanizing and 2. the Hellenizing, according to whether they reflect Etruscan or Greek Hellenistic influence. They are relatively not numerous and rarely of great artistic merit, but historically important since they contribute to the history of the time, when the Roman empire was in formation.

1. ETRUSCANIZING GEMS

The Etruscanizing gems show dependence on Etruscan art, both in style and subjects, and are of special importance, since they testify to the considerable part still played by Etruscan culture in the Roman world at a time when the political power of Etruria had been broken by Roman conquests.

No organic development is traceable. Both archaic and developed styles are copied with more or less success and often with considerable dexterity, but always in a rather dry manner. The earliest appear to be contemporary with the 'globolo' style, the last phase, that is, of the Etruscan output (cf. vol. I, p. 213), which gradually merged into the 'Italic'.

It is noteworthy that these Etruscanizing gems of the Republican period occupy an isolated position in the art of the time. Their style and in part their subject matter are different from those of the contemporary bronze mirrors and cistae, as well as from those on the Roman coins of the time, which far from harking back to earlier Etruscan art reflect the developed late Greek styles. These Etruscanizing engraved gems are in fact the last expression of the old Roman spirit that is also found in the literature of this period. They represent a conscious effort to hold on to the old Italic traditions and to turn away from the wave of Hellenism which was sweeping over Italy.

(a) *Shapes*

Though a few of the gems still retain the scarab shape, the large majority are ringstones of the form introduced into the Greek world in Hellenistic times. Many characteristics of the scarabs are, however, retained. The side of the ringstone on which the design was carved is mostly flat and relatively small, the engraving occupies almost the entire field, and a border is often added, though sometimes a ground line takes its place.

(b) *Materials*

The most popular stone of this group is the agate; carnelian and sard are also common, and chalcedony, nicolo, and aquamarine occur occasionally. The use of glass is frequent, and this incidentally shows how widespread the custom of sealing had become, for all who could not afford the hard stones took recourse to this cheaper substitute. These glass gems were evidently cast directly from stone originals and then reworked. The fact that they were at times left unfinished, with edges untrimmed, suggests that they were made in quantity and kept in stock until ordered. The colours sometimes approximate those of the stones. The rings on which these stones were worn are rarely preserved. The few that exist are plain.

(c) *Inscriptions*

The inscriptions no longer refer to the person represented, as in the Etruscan scarabs, nor do they give the name of the artist, as sometimes on the Greek gems. The chief concern of the owner was to indicate to whom the seal belonged, and accordingly the inscriptions invariably give the name of the owner. They are in Latin, Greek, or Etruscan letters. Their style shows that most of the stones belong to the second century B.C. Cf. Furtwängler, *A.G.*, III, pp. 221 ff.

(d) *Subjects*

The subjects represented are mostly similar to those on the Etruscan scarabs. Greek heroes are particularly popular, especially those from the Theban and Trojan legends. Some scenes are not sufficiently individualized for identification. Horsemen, warriors arming, wounded warriors (some tended by companions or physicians), are common. So are artisans working at armour, as well as ships, and vessels; some may represent Daidalos or Argos. Prometheus fashioning man is another interesting subject.

It may be asked what were the prototypes of these Italic representations of Greek heroic legends, for they often differ from the extant Greek and Etruscan renderings. It has been suggested that they were derived from illustrated Greek writings of the time now no longer extant; cf. Wilamowitz, *Arch. Anz.*, 1898, pp. 228 f.; Furtwängler, *A.G.*, III, p. 227. On this question cf. now also Hampe and Simon, *Griech. Sagen in der frühen etrusk. Kunst* (1964); Dohm, *Röm. Mitt.*, 73/74, 1966/1967, pp. 15 ff.

Besides heroic legends, religious subjects play an important part, particularly sacrificial scenes and the consultation of oracles. A common representation is a human head emerging from the ground, evidently in the act of soothsaying, surrounded by one or more persons (cf. nos. 12f.). Another shows Hermes bringing a person back to life. These and similar representations may be traced, it would seem, to the Pythagorean and Orphic beliefs which had found their way into Roman religion; cf. Furtwängler, *A.G.*, III, pp. 245 ff., and my vol. I, pp. 193f. Other remarkable subjects are a man holding a human head, and scenes of human sacrifice. They bring to mind Pliny's reference (XXX, 12) to an edict in 97 B.C. forbidding human sacrifices for augural purposes. Though some of these representations may be based on Greek prototypes – the sacrifice of Iphigeneia and that of Trojan captives at the funeral of Patroklos, for instance – others seem to reflect local practices. As a whole they throw an interesting light on the superstitious beliefs of the time. Of special interest also is a representation of two Salii carrying the sacred shields (ancilia); cf. my no. 16 bis.

In my selection will be found representations of Ajax carrying the body of Achilles (no. 1); Kapaneus falling from the wall of Thebes (nos. 2, 3); a remarkable representation of the Wooden Horse of Troy with Greek heroes climbing out of it and scaling the battlemented wall of Troy (no. 4); Othryades writing 'I conquered' on his shield before dying (nos. 5, 6, 7); Prometheus fashioning man and related representations (nos. 8 ff.); several religious scenes, including consultation of oracles and acts of ritual and sacrifice (nos. 12, 13, 15, 16, 16 bis); a victorious athlete (no. 14); and lastly a chariot-race with the attendant judges (no. 17). Many still have the hatched border inherited from Etruscan times.

1. *Banded agate bead*. Worked in scarab form. 25 × 11 mm.

In the British Museum. From the Towneley Collection.

AJAX, carrying the body of Achilles on his shoulder. He wears a crested helmet, a cuirass with pteryges, and greaves. Achilles' body is also clothed in a cuirass. Marginal ornament and a short ground line under each of Ajax's feet.

At the back of the stone are a few signs and an alpha, referring probably to the owner of the seal.

Raspe, no. 9351.

Furtwängler, A.G., vol. III, p. 217, and p. 232, fig. 135.

Walters, *Cat.*, no. 953.

2. *Chalcedony intaglio*. 14 × 11 mm.

In Corpus Christi College, Cambridge.

KAPANEUS, falling from the wall of Thebes. The ladder with which he tried to scale the wall lies broken around him, shattered by Zeus' thunderbolt, which is here represented by a star. Kapaneus is nude and has a helmet and shield.

The Theban hero Kapaneus, popular on Etruscan scarabs, continues his popularity on the Etruscanizing intaglios; cf. Furtwängler, A.G., III, pp. 206, 227.

King, *Cam. Ant. Soc. Comm.*, VI, 1888, pp. 378 ff.

Middleton, *The Lewis Collection of Gems*, no. 100, p. 68 (ill.).

3. *Sard intaglio*. Fractured. 12 × 13 mm.

In the National Museum, Athens, inv. no. 104. Gift of D. Tsivanopoulos.

KAPANEUS. He has fallen from the wall of Thebes, struck by Zeus' thunderbolt (here not shown). He is nude and has a helmet on his head. In the field are two pieces of the broken ladder.

Svoronos, *J.I.A.N.*, XVII, 1915 (1922), pl. VI, no. 8.

4. *Sard intaglio*. 24 × 17 mm.

In the Museo Archeologico, Florence, inv. no. 15587.

THE WOODEN HORSE OF TROY, with seven Greek heroes, and in the background the battlemented wall of Troy. Only the forepart of the horse is represented, with part of the opening on the side of its body. The large size of the horse contrasts with the diminutive men. There are three ladders. From one, which is shown only in part, three of the Greeks are descending, while a fourth has reached the ground and is seen walking away. On the two other ladders three more heroes are cautiously climbing up the wall. The heroes wear helmets and carry round shields; some have swords, others spears. Their stealthy action is convincingly rendered.

The scene is probably an extract from a larger composition, perhaps a painting.

For an Etruscan rendering cf. my vol. I, no. 808, and on still earlier representations of the Wooden Horse cf. now Ervin, *Arch. Delt.*, XVIII, 1963 (1964), pp. 37 ff.

Richter, *A.J.A.*, LXI, 1957, p. 267, pl. 82, fig. 14.

5. *Sard intaglio*. Burnt. 14 × 16 mm.

In the British Museum. From the Hamilton Collection.

OTHRYADES, sitting on the ground, with a heap of captured shields before him, on one of which he is apparently writing, with the right hand placed on it. He is nude and has his left leg bent, with the foot protruding. In the field, above, is the Greek inscription: ΕΙΝ ΟΥ, evidently referring to the owner of the stone; and below the ground line is a modern addition: δΕ.

The subject is common on Republican stones. That the figure represents Othryades, the young Spartan hero, who after the fight between the Spartans and the Argives wrote: VICI, 'I conquered', with his blood on his shield, claiming the victory (cf. *Anthology Pal.*, VII, 430), was definitely established by E. Babelon in his publication of a stone in the Cabinet des Médailles, which has the inscription ΛΑC (Lacedaemon); cf. no. 6.

On this subject in general cf. Kalkmann, *Rhein. Mus.*, XXIX, 1874, pp. 470 ff.; Furtwängler, A.G., pl. XXIII, 8 ff.,

and vol. III, p. 236; and now Guépin, *Bulletin van de Vereeniging* . . . *Beschaving*, XLI, 1966, pp. 57 ff.

Raspe, no. 7520.

Walters, *Cat.*, no. 981.

Guépin, *op. cit.*, pp. 60, 63, no. IIa, 4 (dated in the second century B.C.).

6. *Carnelian intaglio*. Fractured on one side. 12 × 9 mm.

In the Cabinet des Médailles, Paris. Gift of Pauvert de La Chapelle in 1899.

OTHRYADES, wounded, and writing on his shield before dying. He has sunk on the ground, and with his remaining strength has written LAC on a shield. Behind him are other shields and a bearded man.

This gem, with its inscription LAC, definitely identifies the hero as Othryades (cf. pp. 13 f.).

Furtwängler, *A.G.*, vol. III, p. 451.

Babelon, *Catalogue de la Collection Pauvert de La Chapelle*, no. 104.

Guépin, *Bulletin van de Vereeniging* . . . XLI, 1966, p. 59, Ia, 4.

7. *Sard intaglio*. 14 × 11 mm.

In the Cabinet des Médailles, Paris, no. M 7178.

OTHRYADES, shown crouching on the ground, with various pieces of armour in front of him (cuirass, sheathed sword, helmet), while he is writing (VICI?) on a shield. On his left arm is strapped his own shield. Hatched border.

Guépin, *Bulletin van de Vereeniging* . . . XLI, 1966, p. 63, no. IIc, 1.

8. *Carnelian intaglio*. 12 × 10 mm.

In the Cabinet des Médailles, Paris. Gift of Pauvert de La Chapelle in 1899. From South Italy.

PROMETHEUS, MAKING MAN. He is shown standing, in profile to the right, busily working with both hands on a human figure, mounted on a pedestal and approaching completion. He is nude except for a chlamys hanging down his back. Hatched border.

On this subject cf. Furtwängler, *A.G.*, pl. XXI, 56 ff., and vol. III, p. 241, with the references there cited.

Babelon, *Catalogue de la Collection Pauvert de La Chapelle*, no. 91.

9. *Agate intaglio*. Burnt. 16 × 12 mm.

In the British Museum. From the Hamilton Collection.

PROMETHEUS, MAKING A MAN(?) Before him is the upper part of a bearded helmeted man, whose right arm he is grasping in his right hand; in his left hand he holds his stick. He is bearded and wears a mantle hanging down his back. Ground line. In the field are a few modern letters.

On this scene cf. now R. Steiger, 'Gemmen und Kameen im Römermuseum Augst', *Antike Kunst*, IX, 1966, pp. 41 ff., pl. 9, no. 12, with references to similar ones. There interpreted as representing a prodigium, i.e. an omen or prodigy connected with some Etruscan legend. The composition is indeed different from that on no. 8.

Raspe, no. 8564.

Walters, *Cat.*, no. 958.

10. *Carnelian ringstone*. 13 × 11 mm.

In the Cabinet des Médailles, Paris. Brought from the Orient by M. Lottin de Laval in 1847.

PROMETHEUS MAKING MAN(?) He holds a stick in both hands, from which half a human figure is suspended. He has a mantle slung over his shoulder and wears a fillet in his long hair. Hatched border.

Similar to the preceding, q.v.

Chabouillet, *Cat.*, no. 1710.

11. *Carnelian intaglio*. 13 × 11 mm.

In the Cabinet des Médailles, Paris.

PROMETHEUS MAKING MAN(?) He is engaged in measuring the human figure in front of him, of which he has completed about half. He is bearded and nude, except for a chlamys which hangs down his back. Hatched border.

Cf. under nos. 9, 10.

Babelon, *Catalogue de la Collection Pauvert de La Chapelle*, no. 92.

12. *Banded agate intaglio*. 13 × 11 mm.

In the Metropolitan Museum of Art, 81.6.29. Gift of John Taylor Johnston, 1881. From the King Collection.

A YOUTH BENDING FORWARD AND WRITING ON A TABLET THE AUGURIES GIVEN BY A HEAD ON THE GROUND. He wears a mantle down his back. In the field are a star and a crescent. Ground line and hatched border.

Cf. the similar representations cited by Furtwängler, *A.G.*, pl. XXII, 4-6, and the references there cited. For a discussion of such scenes see under my no. 13.

King, *Antique Gems and Rings*, II, copper plates, first group, III, 31.

Richter, *M.M.A. Cat. of Gems*, 1956 ed., no. 226.

13. *Carnelian intaglio*. 14 × 12 mm.

In Corpus Christi College, Cambridge.

THREE MALE FIGURES AND A HUMAN HEAD ON THE GROUND. Two of them are stooping toward the head, looking at it with attention; the third, bearded and older, is touching the head with a stick. All three figures wear mantles. Ground line.

For similar scenes – with one or more persons looking at a human head on the ground – cf. e.g., Furtwängler, *A.G.*, pl. XXII, 12, 15, pl. XXX, 46–48, and *Beschreibung*, nos. 411–416; Walters, *British Museum Cat.*, nos. 995–998; Alföldi, *Early Rome and the Latins*, pl. XII, 1–8; and the references cited by Furtwängler, *A.G.*, vol. III, pp. 245 ff., 252.

Such scenes have been differently interpreted, i.e. the head has been thought to represent: (1) the Etruscan child Tages, said to have come out of the ground and emitted oracles (cf. Cicero, *De divin.*, 2, 23; Joannes Lydus, *De ostentis.*, where, however, not a head but an entire child is cited, as also shown in the scene on an Etruscan mirror thought to represent Tages; Braun, *Tages*, pl. 1; Gerhard, *Etr. Spiegel*, III, pl. 181; Roscher, *Lexikon*, I, 2, col. 2267; Furtwängler, *A.G.*, vol. III, p. 246); (2) the head of Togus (i.e. Ogius) said to have been found on the Capitol while digging the foundations of the temple of Jupiter, and interpreted as indicative of the future greatness of Rome (cf. Varro, *L.L.*, 5, 41; Livy, I, 55, 2; Dionysios Hal., *Antiq. rom.*, 4, 59; Dion Cassius, fig. 11, 8; Isidor. *Hisp.*, *Etym.*, 15, 2, 31; etc., where, however, no mention is made of the head giving out oracles and written down by the listeners).

As Furtwängler pointed out (*A.G.*, vol. III, pp. 247 ff.), these scenes were evidently derived from representations of the head of Orpheus giving out oracles; cf. that on a kylix now in Corpus Christi College (*Bull. Nap.*, n.s., VI, 1857, pl. 4, 1; Furtwängler, *A.G.*, p. 248, fig. 139; Bicknell, *J.H.S.*, XLII, 1921, p. 230, pl. XII; Beazley, *A.R.V.*,² p. 401, no. 1) which shows a head on the ground emitting wise sayings which are being taken down by a youth, in the presence of Apollo. It is likely, however, that such Orphic rites were then used in Italy for local requirements (cf. no. 13 bis.).

For evidence of Orphism in Italy cf. Nock, *Classical Review*, XLII, 1927, pp. 109ff., and *Classical Philology*, 1943, p. 55, n. 32; also Guthrie, *Orpheus and Greek Religion*, pp. 36f.; vol. I of this book, pp. 193f.

Middleton, *Lewis Collection*, no. B 136, p. 72 (not ill.).

13 bis. *Carnelian intaglio*. Fractured at bottom. 6 × 8 mm.

In the Cabinet des Médailles, Paris. Gift of Pauvert de La Chapelle in 1899. From the Abati Collection.

FOUNDATION OF THE CAPITOL. In the centre a priest is standing on elevated ground, holding his augural stick in one hand, with the other grasping his mantle. At his feet is a human head – of Tolus (Olus) – which was found in digging the foundation, and according to the legend, gave its name to the Capitol (cf. no. 13). To the right of the pontifex are two statues, of the gods Terminus and Mars; to his left it is the statue of Juventas and a seated man, wearing a mantle, presumably another augur.

For this ingenious interpretation of the scene cf. Babelon, *loc. cit.*, who recalls the accounts of the foundation of the Capitol by Livy (I, 55), Dionysios of Halikarnassos (III, 69), and Varro (*Ling. lat.*, V, 41).

Babelon, *Catalogue de la Collection de Pauvert de La Chapelle*, no. III.

14. *Sardonyx scarab*, of three layers. 15 × 10 mm.

In the Cabinet des Médailles, Paris.

VICTORIOUS ATHLETE. He is shown stooping to the left, with a sheathed sword in one hand, the other extended to a vase in which a palm-branch is placed, evidently the prize he has won in a contest. He wears a tunic, a mantle, and a round hat. In the field, above, is a little tripod. Dotted border.

Chabouillet, *Cat.*, no. 1852.

15. *Sard scarab. Burnt*. 19 × 13 mm.

In the British Museum. From the Blacas Collection.

THREE WOMEN, apparently engaged in an act of ritual. The one in the middle is shown frontal, the others in profile. The woman on the right, wearing chiton and himation, holds an oinochoe in her left hand and a sword in her raised right. The one on the left, wearing only a himation round the lower part of her body, holds an oinochoe in her right hand. The one in the middle, with loose, long hair, wears a chiton, a himation, and a necklace with pendants. Ground line. Hatched border and marginal ornament.

This is one of the not infrequent Italic stones retaining the scarab form. It has been dated in the third century B.C. The subject was once interpreted as the daughters of Danaë, taking the oath.

O. Rossbach, *Deutsche Literaturzeitung*, X, 1889, col. 750. Furtwängler, *A.G.*, pl. XXII, 40, and vol. III, pp. 223, 244. Walters, *Cat.*, no. 948.

16. *Banded onyx scarab*. 18 × 10 mm.

In the British Museum. From the Stewart Collection. Acquired in 1849.

PRIEST performing a sacrifice before an altar. He is bearded and wears a cap and a himation round the lower part of his body. One hand is raised in adoration, in the other he holds a sacrificial vessel, with cover, to which a looped chain is attached.

On the altar is a vessel with handle (situla?), and beside it a branch. Hatched border.

In the field is the inscription: ANNIA . CEBACTH, evidently the name of the owner of the gem.

Furtwängler suggested that the name was that of the widow of a distinguished Roman of the Republican period; cf. Seneca, *Fragm.*, 75; *R.E.*, I, col. 2310, no. 103.

King, *Antique Gems and Rings*, I, p. 119.

Encyclopedia Britannica, 9th ed., vol. X, pl. I, fig. 23.

Furtwängler, *A.G.*, pl. XX, 63, and vol. III, pp. 223, 224.

Walters, *Cat.*, no. 952.

Lippold, *Gemmen u. Kameen*, pl. 58 no. 11.

theft a number of similar shields were made and placed in the temple of Mars Ultor in charge of the Salii (cf. J. Warrington, *Everyman's Classical Dictionary* (1961), s.v. Salii and ancile).

Recently Professor Frank E. Brown has found, in the Regia of the Roman Forum, fragments of a marble relief representing ancilia suspended from a rod, evidently being carried in a similar way as on the gem in Florence. This important discovery will presently be published by him.

For similar representations on gems, cf. Furtwängler, *A.G.*, pl. XII, 62, 63, and for ancilia on coins of the Augustan period cf. Mattingly, *Coins of the Roman Empire in the British Museum*, vol. I, pl. III, nos. 2, 3.

Agostini, *Gemme fig. ant.* II (1669), 15.

Maffei, *Gemme ant. fig.* (1707-1709), III, 86.

Gori, *Mus. Flor.*, II, 23, 3.

Reinach, *Pierres gravées*, p. 54, pl. 53.

Furtwängler, *A.G.*, pl. XXII 64.

Alföldi, in 'Festschrift Schefold', IV Beiheft of *Antike Kunst*, (1967), p. 38, with note 240, fig. 9, pl. 13, no. 9.

16 bis. *Sardonyx intaglio*. 13 × 17 mm.

In the Museo Archeologico, Florence.

TWO SALII CARRYING FIVE ANCILIA, suspended from a long pole. The ancilia are decorated with spirals. The Salii wear their regular costume of a short mantle pulled over the back of the head. Ground line. Hatched border.

At the top and bottom are Etruscan inscriptions, read by Furtwängler: Attius alce. Cf. now M. Pallottino, *Testimonia linguae etr.* (1954), no. 777.

The Salii belonged to a priesthood at Rome connected with the worship of Mars; cf. e.g., Dion. Hal., II, 70, and III, 32; Rappaport, in *R.E.*, 2. Reihe, I A 2, 1920, cols. 1874 ff. An ancile, or sacred shield, is said to have fallen from heaven in the reign of Numa, and with its safety the destiny of Rome was supposedly bound up. To avoid

17. *Carnelian scarab*. 13 × 16 mm.

In the British Museum, H 334. From the Hamilton Collection. The stone once belonged to Gori, given to him by Ficoroni.

CHARIOT RACE. In the centre are three judges, seated on folding stools, wrapped in mantles, and holding sticks. Around the stone are six two-horse chariots, each with its charioteer; also one man on foot, slowly moving to the right. Only one wheel of each chariot is drawn, but generally all four legs of the horses. Hatched border and marginal ornament.

Fourth to third century B.C.(?)

Gori, *Mus. Etr.*, I, pl. 198, fig. 5, II, p. 434.

Raspe, no. 7888.

Furtwängler, *A.G.*, pl. XIX, 52.

Walters, *Cat.*, no. 740.

2. HELLENIZING GEMS

The gems of this class are derived not from Etruscan art, like the preceding, but from Greek art. They illustrate, in fact, the Greek Hellenistic art of Italy. The point of contact was evidently Campania, which after the second Samnite war, at the end of the fourth century B.C., was in close touch with Rome, and whose joyous temperament made it receptive to Greek culture. This Hellenistic style, however, was of course not peculiar to Campania, but spread over the whole of central and southern Italy.

In contrast to the Etruscanizing group a preference for round forms is evident. There is no longer a harking back to the archaic and severe styles; contemporary motifs and ideas are adopted. The execution is generally facile, but rarely of great artistic merit.

For the dating of these gems a comparison with the coins of the period is useful, since occasionally similar designs are found in both; cf. Furtwängler, *A.G.*, III, pp. 277 f. But as the same types are apt to recur on the coins for quite some time, dates derived from such comparisons can only be approximate.

(a) *Shapes*

The stones of this class are often convex, like the Hellenistic Greek, though flat ones are not infrequent. They are never perforated, and were always designed to be worn in rings. In spite of the intimate connection with Hellenistic art, cameos are unknown in this group, the stones evidently having served merely the practical purpose of sealing.

(b) *Materials*

The favourite material is the carnelian (sard); agate, jasper, and amethyst were used occasionally, and glass is common.

(c) *Inscriptions*

The inscriptions refer, as in the Etruscanizing group, to the owner of the seal. They are generally in Latin, sometimes in Greek, occasionally in Oscan or Etruscan letters. The names are mostly not written in full, only a few letters or ligatures being considered sufficient for identification. The style of the letters is paralleled on Roman coins of the third and second centuries B.C.

(d) *Subjects*

The designs are characteristic of their origin. Instead of the heroic and religious subjects prevalent in the Etruscanizing group, Erotic and Bacchic figures are preferred. Eros, Aphrodite, Dionysos, and satyrs are popular. Other common subjects are Fortuna, Nike, the Muses, Isis, and Harpokrates. The favourite hero is Herakles, but instead of being shown, as he was in earlier art, performing great deeds, he is generally represented resting, or drunk, or subdued by Eros. There are a number of representations of Trojan and other heroes.

Besides mythological scenes, subjects from daily life occur, e.g., portrait heads, horsemen, hunters, fishermen, athletes, and actors; likewise animals, objects, and utensils. The fantastic combinations of parts of animals, the so-called grylloi, which first appear on Graeco-Phoenician gems (cf. vol. I, p. 32), and became popular on Roman gems (cf. nos. 384-386), are also found on gems of this group. Of particular interest is the fact that occasionally a purely Roman subject appears, such as Aeneas carrying Anchises, the heroic deeds of Marcus Curtius, of Scaevola, and perhaps of Decius Mus, as well as the she-wolf with the twins Romulus and Remus. In the contests of warriors Gaulish adversaries can sometimes be distinguished, for this was the period of the Gaulish invasions of Italy.

The border round the design is now often omitted; occasionally a ground line takes its place.

These Hellenizing gems of the third, second, and earlier first century B.C. in Italy are the immediate predecessors of the Graeco-Roman gems of the later first century B.C. and later. The transition from one class to the other is not strongly marked. The chief difference is that in the Graeco-Roman period styles and subjects are not exclusively or even predominantly Hellenistic, but are borrowed from all preceding Greek periods. Gradually the lively, sturdy spirit characteristic of the Hellenistic epoch gives place to the soberer outlook that became current in the first century B.C.

Since, as I have said, the transition from one style to the other was gradual, and there was no sudden change, it is not always easy to make a sharp dividing line. It will be found that in my selection I have placed some gems in the Imperial group, when they might still belong to the Late Republican. My emphasis has been on the subjects represented, and in grouping together gems with similar scenes.

My showing comprises first figures of Eros, Silenos, and Victoria (nos. 18-21); lively scenes of pygmies battling with cranes (nos. 22, 23), comparable to those seen on red-figured vases; Herakles and Eros (nos. 28, 29); ships (nos. 30, 31 - one with a dog standing on the prow, cf. on this p. 20), and animals (nos. 32-34). Then, most interesting of all, several representations from Roman legends and history, e.g., Aeneas, with his father Anchises and his little son Ascanius, starting on his long journey from Troy to Rome (nos. 35, 36); the intrepid Scaevola (no. 37); Faustulus with the she-wolf and the twins Romulus and Remus (nos. 38-41); and several scenes of battle with Roman soldiers downing barbarians (nos. 45 ff.), symbolic of the conquests which were soon to constitute the Roman empire. Included also is a horseman who has been interpreted as -M. Curtius (no. 44).

18. *Onyx intaglio*, slightly burnt. 14 × 12 mm.

In the British Museum. From the Blacas Collection.

EROS, nude, is sitting on the ground, with his hands tied to a tree at his back. A bird is perched on his left foot, another is near his left hand. Ground line. In the field are the two letters N.L.

Cf. the similar Eros, Furtwängler, *A.G.*, pl. xxvii, 4.
Walters, *Cat.*, no. 1019.

19. *Sard intaglio*. 13 × 11 mm.

In the British Museum. From the Blacas Collection.

EROS, in front view, sitting inside a lotus flower. He is nude and is holding a bunch of flowers or fruit in both hands. In the field is a palm branch.

Cf. the similar Eros, Furtwängler, *A.G.*, pl. xxvii, 1.
Furtwängler, *A.G.*, vol. III, p. 280, note 2.
Walters, *Cat.*, no. 1021.

20. *Sard intaglio*. Chipped along the edge. 14 × 10 mm.

In the British Museum. From the Blacas Collection.

EROS AND SILENOS. Eros is riding on a saddled donkey and playing the double flute. He is preceded by a large silenos who is lustily beating a pair of cymbals. Eros is

nude; the silenos has a panther's skin hanging from his left shoulder. Ground line.

Furtwängler, *A.G.*, vol. III, p. 281.
Walters, *Cat.*, no. 1023.

21. *Sard intaglio*. Fractured. 23 × 14 mm.

In the British Museum. Bought 1859.

NIKE, winged, in quasi-frontal view, holding a shield and a trophy. She wears a himation loosely draped around her.

Walters, *Cat.*, no. 1026.

22. *Sard intaglio*, in a modern setting inscribed: Hertz-Mayer, 15.3.1888. 14 × 19 mm.

In Corpus Christi College, Cambridge.

A PYGMY FIGHTING WITH A CRANE. The pygmy is nude and is armed with a sword and a shield. By his side is his crested helmet. The crane is approaching cautiously. A filleted thyrsos serves for the ground line.

Middleton, *Lewis Collection of Gems*, A 25, p. 50 (not ill.).

23. *Plasma intaglio*. 13 × 17 mm.

In the British Museum. From the Towneley Collection.

CRANE ATTACKING A PYGMY. The crane has seized the pygmy's right wrist with its beak, while the pygmy, shown mostly frontal, is trying to escape. He is nude and carries a shield. Ground line.

Cf. the similar representations in Furtwängler, *A.G.*, pl. XXVII, 31, 33.

Raspe, no. 9095.

Imhoof-Blumer and Keller, pl. 22, no. 17.

Walters, *Cat.*, no. 1038.

24. *Banded agate intaglio*. 18 × 19 mm.

In the Ashmolean Museum, Oxford. It has no number and the provenance is not known.

MAN CARRYING A DEAD CRANE ON his shoulder and stooping under its weight. He is bearded, nude, and wears boots; in his right hand is his stick, with the left he holds one of the crane's legs. Hatched border.

25. *Sard intaglio*. 12 × 14 mm.

In the Ashmolean Museum, Oxford, 1941. 378. Sir Arthur Evans bequest. Provenance not known.

DWARF ARCHER, shown in a half-kneeling position, in profile to the right, about to shoot off an arrow from his

bow. He is bearded and wears a pointed cap and a tight-fitting tunic. Ground line.

In the field are the letters E L, probably referring to the owner of the stone.

26. *Pale sard intaglio*. 13 × 12 mm.

In the Ashmolean Museum, Oxford, 1941. 330. Sir Arthur Evans bequest. Provenance not known.

WOMAN SEATED ON THE GROUND, with head bent. In front of her is a basket and a large ear of wheat; another similar ear is at her back, and above is an eagle resting on a club-like rod. She wears a girded chiton and a himation.

For similar representations cf. Furtwängler, *A.G.*, pl. XXV, 44, 45, pl. XXX, 1, 49–58, LXIV, 73. The girl had been interpreted as Psyche, but Furtwängler (*A.G.*, vol. III, pp. 293 ff.) advanced the interesting theory that these scenes refer to a happening in the sanctuary of Lanuvium – a legend now not known, but presaging good fortune.

27. *Carnelian intaglio*. 17 × 15 mm.

In the Cabinet des Médailles, Paris.

KASSANDRA has taken refuge at the altar of Athena, and is stretching out both hands to the palladium. She is sitting on the altar in profile to the left, but the upper part of her body is turned in profile to the right. She wears a chiton and a mantle. The palladion is in the usual attitude of Athena Promachos, and has a girded peplos, helmet, spear and shield. Ground line.

The altar here is round, not rectangular.

Chabouillet, *Cat.*, no. 1825.

Furtwängler, *A.G.*, pl. XXVII, 56 (= Italic).

Babelon, *Cab. des Antiques*, pl. XLVII, 7.

28. *Glass intaglio*. 14 × 11 mm.

In the Staatliche Museen, Berlin (East).

HERAKLES AND EROS. Herakles, in a half-kneeling position, has seized a little Eros, who is sitting on his back, by the leg, and is trying to hit him with his club. The lion's skin is draped round him. Ground line.

Furtwängler, *Beschreibung*, no. 1323; *A.G.*, pl. XXVII, 7.

29. *Glass intaglio*. 15 × 10 mm.

In the Staatliche Museen, Berlin (East).

HERAKLES AND EROS. Herakles is half-kneeling on the ground, while Eros is tying his hands on his back.

Furtwängler, in Roscher's *Lexikon*, I, col. 2249, line 8 ('früh-römisch'); *Beschreibung*, no. 1325.

30. *Glass intaglio*. Blue, white, and green. Surface somewhat corroded. 11 × 14 mm.

In the Ashmolean Museum, Oxford, B F 64.

GALLEY, sailing to the right. Besides the large sail, blown by the wind, one can distinguish the heads of the oarsmen, their oars, the steersman with his rudder, and a bearded person sitting in the prow.

Cf. the similar galleys on coins of the later days of the Roman Republic, when the Romans were plying the seas during their conquests; cf. Grueber, *Coins of the Roman Republic in the British Museum*, vol. III, pls. v ff., and *passim*, from the fourth to the first century B.C.

31. *Banded agate intaglio*. 10 × 8 mm.

In the Ashmolean Museum, Oxford, 1889. 1003.

MALTESE DOG, standing on the prow of a ship.

Dio Cassius (II, 3) refers to a dog standing on the prow of a ship represented on the seal-ring of the emperor Galba, who used it because connected with his forefathers: οὗτος (i.e. Galba) προγονικῶ τινι σφραγίσματι κύνα ἐκ πῶρας νεῶς προκύπτουσα ἔχοντι ἐνόμισεν. cf. no. 529.

The gem, in Oxford, therefore, may date from the very time of Galba's ancestors, who – for some reason now not known – used such a design as an emblem.

E. Babelon, *Monnaies de la République romaine*, II, p. 188, no. 15 (not ill.) cites a coin with this design, inscribed with the name of the moneyer L. Philippus – and so is dated about 112 B.C. – as being in the Museo Kircheriano; cf. also Sydenham, *Republican Coinage*, no. 552b (not ill.) – the present whereabouts of which I have not been able to locate. Mr. K. Jenkins and Mr. M. Crawford of the British Museum have, however, called my attention to a group of anonymous Republican bronze coins, datable to the second century B.C., with a similar design; cf. Grueber, *British Museum Catalogue of Coins of the Roman Republic*, no. 489, pl. XVII, 3, and my illustration.

32. *Banded sard scarab*, cut. 14 × 11 mm. In a modern setting which hides the margin.

In the British Museum, 65.7–12.178. Acquired from the Castellani Collection, in 1865.

BACTRIAN CAMEL, kneeling. Ground line and hatched border.

Keller, *Tiere des klassischen Altertums*, p. 35, fig. 4.
Walters, *Cat.* no. 785 ('late Etruscan').

33. *Carnelian scarab*. 20 × 15 mm.

In the British Museum, 1923.4–1.37.

OWL, in profile to the right, standing on a globe. Hatched border.

Imhoof-Blumer and Keller, pl. XX, 63.

Walters, *Cat.*, no. 915, pl. XIV. ('late Etruscan').

34. *Sard scarab*, burnt. 15 × 11 mm.

In the British Museum. From the Hamilton Collection (H 322).

SWAN, standing in profile to the left.

Raspe, no. 190.

Walters, *Cat.*, no. 919 ('late Etruscan').

35. *Sard intaglio*. Fractured at bottom. 13 × 10 mm.

In the British Museum. From the Blacas Collection.

AENEAS, carrying Anchises and holding Ascanius by the hand. Anchises is sitting on his son's left shoulder and holding on his lap the cista with the sacred objects; he wears a mantle, pulled over the back of his head. Aeneas wears a chiton and over it a cuirass with pteryges; he is shown frontal, with head turned toward the little Ascanius.

Cf. the similar gem in Berlin, Furtwängler, *A.G.*, pl. XXX, 61.

Walters, *Cat.*, no. 1949.

36. *Glass intaglio*, brownish black. 18 × 16 mm.

In the Staatliche Museen, Berlin (East).

AENEAS, ANCHISES, AND ASCANIUS. Aeneas is kneeling on the ground, while Anchises is climbing on to his back. Ascanius proceeds in front. Aeneas wears a cuirass and a helmet; by his side is his shield. Ground line.

An unusual rendering of this popular theme.

Furtwängler, *Beschreibung*, no. 1358; *A.G.*, pl. XXVII, 55.

37. *Sard intaglio*. 9 × 8 mm.

In Corpus Christi College, Cambridge.

MUTIUS SCAEVOIA, holding his hand in the flame of an altar to exhibit his fortitude to the Etruscan king Porsenna of Clusium. He is bearded and wears a tunic and a mantle, loosely draped around him. Ground line.

Middleton, *The Lewis Collection of Gems*, B 94, p. 67 (not ill.).

38. *Sard intaglio*. 24 × 14 mm.

In the British Museum. Acquired from the Carlisle Collection in 1890.

FAUSTULUS, with the she-wolf and Romulus and Remus beneath a vine tree. Faustulus, bearded, is shown leaning on a stick, bending over to look at the wolf giving suck to the twins. He wears a short, belted chiton, and a skin cloak draped over his shoulders; also shoes. On one of the leaves of the tree a bird is perched. Thick ground line. The subject, common on Republican gems, appears also on Republican coins of S. Pompeius Fostlus of 150–125 B.C. Cf. Grueber, *Coins of the Roman Republic in the British Museum*, I, p. 131; Furtwängler in Roscher's *Lexikon*, I, cols. 1464 f., and *A.G.*, vol. III, p. 243. For similar representations on gems cf., e.g., those in Berlin (Furtwängler, *Beschreibung*, nos. 4379–4401); and in London (Walters, *British Museum Cat.*, nos. 985–988, 4051).

Walters, *Cat.*, no. 984.

39. *Sard intaglio*. 11 × 13 mm.

In the British Museum. From the Blacas Collection.

SHE-WOLF, with head turned back to look at the twins, Romulus and Remus, to whom she is giving suck. In the field the inscription: Q. ACVTI. ASTRAGALI, presumably referring to the owner of the stone. Thick, curving ground line.

Keller, *Tiere des klassischen Altertums*, p. 405, note 179.

Walters, *Cat.*, no. 983.

40. *Carnelian intaglio*. Burnt. 14 × 11 mm.

In the Cabinet des Médailles, Paris. Gift of Pauvert de La Chapelle in 1899. From the Abati Collection.

ROMULUS AND REMUS, being suckled by the she-wolf, in the presence of Faustulus and two other peasants. Faustulus seems to be relating his miraculous discovery to his companions. All three wear short tunics and hats. At the back is a tree on which a woodpecker is sitting. Ground line.

Babelon, *Catalogue de la Collection Pauvert de La Chapelle*, no. 110.

41. *Plasma intaglio*. 8 × 10 mm.

In the British Museum.

FAUSTULUS AND ANOTHER SHEPHERD standing on either side of a cave, inside which the wolf is seen giving suck to the twins. Above the cave appear two trees and two goats.

For similar representations, – i.e. with the addition of the cave – cf. e.g., the gems in Berlin, Furtwängler, *Beschreibung*, nos. 3119–3122, in the Cades Coll. German Inst., Rome, nos. 30–32; and in the British Museum, Walters, *Cat.*, no. 4051; also the side of a marble sarcophagus in the Vatican (Amelung *Kat.*, II, no. 37B, pl. 9 = Robert, *Sarkophagreliefs*, III, 2, no. 188b, pp. 228 ff.), and a scene on the Ara Casalis (J. M. Toynbee, *Hadrianic School*, pl. 235 f., pl. LVIII, 2).

Walters, *Cat.*, no. 987.

42. *Sard intaglio*. Mounted in an oval ring of the third century B.C. 26 × 18 mm.

In the British Museum. Purchased from Castellani in 1872. Said to be from Capua.

THREE WARRIORS, two young ones facing an older bearded one. The bearded man is nude and holds a spear in his right hand and a shield on his left arm. The young warrior in the near plane wears a crested helmet, a cuirass, and a mantle: on his left arm is his shield (carved in high relief with a rosette as a device); his right is lowered to a bird sitting on a footstool. Of the second young warrior only the helmeted head appears. Between the warriors is a bird. Ground line.

Since the object on which the bird is perched seems to be a footstool rather than an altar as Walters thought, the scene can hardly represent 'heroes consulting an oracle'. Perhaps two sons going into battle and bidding goodbye to their father?

Marshall, *Cat. of Finger Rings*, no. 374.

Walters, *Cat.*, no. 1006.

43. *Greyish-black intaglio*, burnt. 20 × 14 mm.

In the British Museum. From the Hamilton Collection.

WARRIOR CROUCHING, in profile to the right, looking downward. He wears a cuirass over a chiton, a crested helmet, and greaves. In his right hand he holds a sword, on his left arm his shield is strapped. Among the ornaments on his cuirass appears a bird. Ground line.

A common subject on gems of the Republican period. The warrior probably represents a popular hero. Furtwängler, *A.G.*, vol. III, p. 235, suggested that he may have been intended for P. Decius Mus.; cf. Livy 8, 6, 9.

Furtwängler, *A.G.*, pl. XXIII, 27.

Marshall, *Cat. of Finger Rings*, no. 379.

Walters, *Cat.*, no. 1000.

Lippold, *Gemmen u. Kameen*, pl. II, 6.

44. *Intaglio*. 13 × 11 mm.

Present location not known.

HORSEMAN, in full armour with shield, helmet, spear, and sword, is bending down, as if to jump into some abyss.

The scene was interpreted by Furtwängler as M. Curtius, the young Roman who jumped down with his horse into the opening in the Forum, which then closed – the 'lacus Curtius'. Since the stone has been dated in the third century B.C., it would be the earliest representation of the subject.

Cf. on this legend and representations of it *R.E.*, IV, 2, cols. 1864 f.

Furtwängler, *A.G.*, pl. xxvii, 42.

45. *Carnelian intaglio*. 11 × 17 mm.

In the Metropolitan Museum, New York, 81.6.121. Gift of John Taylor Johnston, 1881. From the King Collection.

BATTLE. Two horsemen are shown routing two soldiers on foot. One of the foot-soldiers is already prostrate on the ground; the other is reeling back, feebly holding out his shield. The horsemen wear crested helmets and cuirasses over short chitons. The foot-soldiers have oval shields, so they apparently are Gauls, and their opponents Romans. Ground line and hatched border.

For similar representations cf. Furtwängler, *A.G.*, text to pl. xxvii, 39 ff.

King, *Antique Gems and Rings*, II, woodcuts, pl. XL, 2; *Handbook*, pl. LIV, 2.

Furtwängler, *A.G.*, text to pl. xxvii, 39.

Osborne, *Engraved Gems*, pl. XVIII, 6.

Richter, *M.M.A. Cat. of Gems*, 1956 ed., no. 233.

46. *Carnelian intaglio*. 19 × 15 mm.

In the Staatliche Museen, Berlin.

SCENE FROM A BATTLE. A horseman is aiming his spear at a collapsed foot-soldier, who holds out his hand in supplication. The latter has an oval shield, and so should be a Gaulish soldier. Short ground line.

Furtwängler, *Beschreibung*, no. 6498; *A.G.*, pl. xxvii, 40.

47. *Sard intaglio*. 19 × 15 mm.

In the Kunsthistorisches Museum, Vienna, IX, 837.

BATTLE. A bearded horseman is aiming his spear at a foot-soldier, who has seized the point of the spear, while

letting his sword fall to the ground. With his left hand he still holds his shield, which is of oval shape, so he is evidently a Gaul. The horseman is in full armour, and evidently a Roman. Ground line.

Furtwängler, *A.G.*, pl. xxvii, 39.

48. *Fragmentary intaglio*. 19 × 17 mm.

Present location not known.

HORSEMAN DOWNING TWO FOOT-SOLDIERS. Of the horseman only parts of the horse's legs remain. Beneath are a nude, collapsed soldier and another in a crouching position, trying to defend himself by holding his shield above his head. He wears a chlamys, and holds his sword in his right hand. Ground line.

Agostini, *Gemme*, vol. II (1686), no. 121.

Furtwängler, *A.G.*, pl. xxvii, 41.

49. *Brown sard intaglio*. 14 × 11 mm.

In the British Museum. Bought from Castellani in 1865.

YOUTH, ON A GALLOPING HORSE, both shown in back view except for their heads, which are turned in profile to the left. The youth has a whip in his raised right hand and holds the reins in his left. A chlamys hangs from his left shoulder. Curving ground line.

Cf. the similar representations cited by Furtwängler, in text of *A.G.*, pl. xxvii, 31, 33. In contrast to earlier attempts (cf., e.g., the horseman on a gold ring of the first half of the fifth century B.C., vol. I, no. 331), the difficult foreshortening is now expertly drawn.

Furtwängler, *A.G.*, vol. III, p. 284.

Walters, *Cat.*, no. 1049.

50. *Sard intaglio*. 11 × 12 mm.

In the Ashmolean Museum, Oxford, 1892. 1564. Chester bequest. Provenance not known.

A CAPTIVE, sitting on a shield, with his hands tied at his back, shown mostly in front view. He is nude, and has long hair, so he evidently is a barbarian. A helmet, a sheathed sword, and a spear are in the field.

For similar representations of bound captives cf. Furtwängler, *Beschreibung*, nos. 598, 1162 ff., 4445; Fossing, *Thorvaldsen Gems*, no. 452; Richter, *M.M.A. Cat. of Gems*, 1956 ed., no. 235.

II. THE ROMAN IMPERIAL PERIOD

LATE FIRST CENTURY B.C. TO FOURTH CENTURY A.D.

The engraved gems of the Imperial period are here divided under two main categories:

1. Subjects, grouped under the headings of (a) Deities, (b) Monsters, (c) Heroic Legends, (d) Scenes from daily life, (e) Animals, (f) Inanimate Objects, (g) Inscriptions, exclusive of signatures, (h) Portraits of Greeks, (i) Portraits of Romans.

2. Signatures of artists.

In conclusion comes a chapter on Problematical and Modern Gems of the sixteenth to the nineteenth century.

I. SUBJECTS

In viewing the many subjects that appear on Roman imperial gems one must remember two things – that these little intaglios mostly served the practical purpose of sealing and belonged to private individuals; and that furthermore, in contrast to the preceding Greek period, when sealstones were in use only among the wealthy, in Roman times the wearing of a sealring had become widespread (cf. p. 1). The subjects, therefore, that appear on Roman gems become of paramount interest, for they show us what the ordinary Roman citizen chose for his private sealstone.

(a) *Deities*

The representations of deities here assembled comprise practically all those current in Roman times, both major and minor, those derived from Greece, and those from the Orient. They give us an almost complete panorama of the supernatural beings worshipped by the Romans.

As so many of these deities have their Greek equivalents, the question arises whether to call them by their Greek or their Latin names. I have done both. Occasionally I have given both versions. But when the representation was clearly derived from a Greek original I have given only the Greek name; when it was a purely Roman subject I have given the Latin. The dividing line, however, is not always easy to draw, and – like others before me, including the Latin writers of the Roman age – I cannot claim consistency.

The series begins with a remarkable ‘assembly of deities in Olympos’ (no. 51), as the inscription tells us. They are arranged in several tiers. At the top are the three Capitoline deities: *Jupiter*, *Juno*, and *Minerva*; below are grouped the other gods and goddesses. Then comes *Jupiter* in conjunction again with *Juno*

and *Minerva* (no. 52), or, in no. 53, with *Spes* and *Fortuna*. Among the representations of Jupiter alone is the well-known cameo in Paris where he appears standing majestically, holding sceptre and thunderbolt, an eagle by his side (no. 54).

On a number of gems *Zeus* is seen sitting on his throne, holding sceptre and Nike (cf. nos. 55–58), evidently copied from cult statues, similar to those on Roman coins. In one example (no. 55), where Zeus' head reaches way up to the apex of the roof, we have an undoubted copy of the Pheidias Zeus at Olympia, and so of signal importance. On another stone (no. 59) the Dioskouroi keep watch on either side. An unusual aspect of Zeus is seen in no. 60, where he holds a sheaf of wheat in one hand, and is therefore interpreted as Zeus Arotraios. Sometimes his head appears alone, occasionally with ram's horns as Zeus Ammon (cf. no. 63).

Included here is also a representation which has been interpreted as the god *Saturn*, the Latin equivalent of the Greek *Kronos* (cf. no. 64). It shows him sitting in a cart drawn by two snakes, with the constellations appearing above in the sky.

Poseidon-Neptune appears on a specially important cameo in Paris (no. 65) in his dispute with *Athena* for the city of Athens, a subject made famous by its appearance on the West pediment of the Parthenon. On two gems in Aquileia and New York (nos. 66, 67) are seen copies of the Greek original which occurs also in the famous statue in the Lateran Collection. On two intaglios in London Poseidon is driving with two hippocamps as lord and master of the sea (cf. nos. 69, 70); and on a recently found stone in Israel his head is seen with a trident at the back (no. 68).

Apollo is represented with his favourite attributes – the lyre or the kithara on nos. 71–74, 78; the bow on nos. 75, 76; and the laurel branch on no. 77, where the accompanying inscription calls him 'giver of oracles'. In nos. 82–84 only his head or half figure is shown. In several representations one can recognize copies of famous Greek statues, e.g., the Apollo Sauroktonos by Praxiteles (no. 81), and the Apollo with a deer, perhaps by Kanachos (cf. nos. 79, 80). On no. 85–87 *Helios* is seen driving a chariot in the air with his head radiated.

Artemis-Diana, twin sister of Apollo, appears in interesting poses: Standing by a pillar and accompanied by a hind (no. 88); in bust form, with the two Dioskouroi (nos. 89); and in the archaic pose of the Ephesian Artemis (nos. 90–92).

Athena-Minerva is seen in various attitudes – standing, seated, riding on a ram, driving a chariot, and in bust form. Some of these designs are recognizable as copies of famous Greek statues; for instance the Athena Parthenos by Pheidias, both the entire figure (nos. 93 ff.), and the half figure (no. 642), signed by Aspasio; the half figure of Pheidias' Athena Lemnia (no. 104); and one resembling the Athena Promachos (no. 99).

Occasionally Athena is converted into the goddess *Roma*, surrounded by armour to indicate her military character, and holding the globe, symbol of world-wide empire (cf. nos. 106 ff.).

Hermes-Mercurius appears in his various roles and with his characteristic attributes: as messenger of the gods with winged shoes and the herald's staff (kerykeion, caduceus); as god of commerce holding a purse; and as escort of human souls to the nether regions as Psychopompos (cf. no. 118). Sometimes he sits or stands surrounded by his favourite animals – the cock, the tortoise, and the ram (cf. nos. 112 f.). On a stone in Cambridge (no. 117) he is riding on a ram. The design on no. 114 is perhaps a copy from the same original as the famous bronze statue in Naples. When only the head appears it is generally identifiable by

the presence of a kerykeion or a wing (cf. nos. 119–121) – sometimes perhaps intended for a portrait of an individual represented as Hermes (cf. no. 616).

Ares-Mars, the god of war, appears standing in full armour on a stone in Paris (no. 122), and walking rapidly, carrying a trophy on another stone, also in Paris (no. 123). He is seen in conjunction with *Aphrodite* on a stone in London (no. 124), where the goddess resembles the *Venus of Milo* in the Louvre, and may, as some have thought, reproduce the original composition; but the poor execution of the gem makes the scene a travesty of what the original group must have been like.

Asklepios-Aesculapius, the god of medicine, and *Hygieia-Salus*, the goddess of Health, enjoyed considerable popularity in Roman times. Nos. 125–127 give a few representations. One (no. 125) shows *Asklepios* – identified by his staff with a serpent coiled round it – standing in his temple, presumably the copy of a cult statue. An important feature here is that he is shown actually standing inside the temple, instead of in front of it. Another sculptural type is seen in no. 127, where he is represented standing, leaning on his serpent staff. A fine head (no. 126) bears the inscription ‘*Aulos*’ – evidently of an owner by that name, to judge by its conspicuous character.

Nos. 128, 129 show *Hygieia* in her customary attitude – standing and holding a bowl from which a serpent is drinking.

Demeter-Ceres, the goddess of the fruits of the earth, is seen in various interesting and unusual representations, as a rule identifiable by her holding ears of wheat. Thus, on a cameo in Paris (no. 132) she is receiving seed from her favourite *Triptolemos*, and in another cameo (no. 133) she is standing in a dignified pose, next to her daughter *Persephone-Proserpina*, while the latter is handing her new-born son *Iakchos* to *Eileithyia*, goddess of child-birth. On an intaglio in New York she is enthroned in a car drawn by two elephants (no. 130).

The familiar myth of *Hades-Pluto* carrying off *Persephone* appears on a small cameo in Paris (no. 131), and two fine busts of *Demeter* and *Persephone* are seen on still another cameo in Paris (no. 134).

Rhea-Kybele-Magna Mater, the great mother of the gods, who is sometimes identified with *Demeter*, is shown here in three representations. In two (nos. 135, 136) she is seated on a throne, in front view, with a lion on either side, a mural crown on her head, ears of wheat in her hand. In the third (no. 137) she is riding on a lion.

Hephaistos-Vulcan, the god of fire, and expert worker of metals, is seen on a stone in the British Museum (no. 138) busily working on a shield, presumably the one intended for *Achilles*.

Aphrodite-Venus, and her son *Eros-Cupid*, were especially popular throughout Roman times. In this selection we see *Aphrodite* bathing (no. 139); or as *Venus Victrix*, provided with weapons (nos. 142, 143); or as *Venus Epitragia* riding on a ram (no. 146); or in various statuary poses (cf. nos. 142, 143). Generally she is associated with *Eros*, who, as in Hellenistic times, has multiplied. In one scene (no. 147) she is instructing her son to shoot with bow and arrow; in others (nos. 144, 145) she is sitting under a tree while several *Erotes* are gathering olives.

The representations of *Erotes* are almost endless in their variety. They play with butterflies (cf. no. 156), or a cock (no. 159); or stand or sit quietly playing the flute or the lyre (nos. 158, 157); or ride on a horse (no. 162), or a camel (no. 163), or a sea monster (no. 161). Or several *Erotes* are seen riding in a car drawn by pantheresses (no. 701, signed by *Sostratos*); or busy gathering fruit (nos. 151–153); or taking part in a procession (no. 148).

Popular also is Eros' association with *Psyche* – his nuptials with her (cf. nos. 154, 706), and their quarrels, where each in turn is shown bound (cf. no. 155).

In an unusual representation a winged figure (Eros?) appears standing by a tripod (no. 149); it has been interpreted by Chabouillet and Babelon as a 'génie d'Apollon'.

Dionysos-Bacchus, with his gay retinue of *Silanoi*, *Satyrs* and *Maenads*, was also a popular figure during the Roman empire; and the Dionysiac and Aphrodisiac cycles were sometimes combined.

No. 166 shows Dionysos standing in his temple, with vine-leaves all around him, again presumably the copy of a cult statue. On a cameo (no. 165) he is seen with his bride *Ariadne* driving in a chariot drawn by two Centaurs; and on another cameo (no. 164) he appears with a satyr in a chariot drawn by two *Psyches*. At other times he is shown quietly standing, holding his thyrsos (cf. nos. 167, 168). His head or bust also appears, either singly (cf. nos. 169, 170), or combined with a *Silenos* (cf. no. 173). On four stones the head of Dionysos appears in a three-quarter view – one signed by *Aspasios* (cf. no. 643), the other three (nos. 170, 171, 172) unsigned, all evidently derived from the same Greek original.

His *Satyrs* and *Silanoi* are shown in all manner of attitudes. Especially popular is a dancing satyr with head thrown back in Dionysiac ecstasy (nos. 177–180). Or a satyr is playing the double flute (no. 176), or walking slowly carrying a thyrsos and a full cup (no. 183). Single heads, busts, and masks of satyrs and *silanoi* are popular (cf. nos. 185 ff.). On the stone no. 181 is represented a satyr extracting a thorn from the foot of a companion, evidently copied from a statuary type.

A *Maenad*, with thyrsos and a drawn sword, appears on a gold ring in the Louvre (no. 190 bis).

Closely associated with the Dionysiac cycle is *Pan*, the god of flocks and herds. He is represented singly, in bust form (no. 191), or associated with *Silenos* (no. 192), or with a goat (no. 195). An attractive scene appears in no. 188, where *Pan*, or a *Silenos*, is dancing and playing the kithara in front of a small shrine perched on a rock.

Here too belong some representations of *Priapos*, god of fruitfulness, and son of Dionysos. On the intaglio no. 196 we see him holding a basket full of fruit or vegetables, and on the cameo no. 197 is a scene of a sacrifice, with two women bringing offerings and a satyr playing the double flute; a herm of *Priapos* (or *Pan*?) is in the background.

Among the Oriental deities adopted in the West during the Roman empire *Sarapis-Serapis* occupies a prominent place. He resembles the Greek gods Zeus and Hades, and, like them, is shown holding a sceptre and being accompanied by an eagle (or the dog Kerberos, or a sphinx); but he can always be distinguished from them by the kalathos (modius) on his head. On two stones, in the British Museum and in the Cabinet des Médailles (nos. 198, 199), he appears seated in his temple, doubtless copied from cult statues. A fine stone in a private collection (no. 203) shows his head surrounded by rays. To indicate his cosmic character, he appears on a stone in the British Museum surrounded by representations of the days of the week and the signs of the zodiac (no. 202).

Isis is sometimes represented alone, or she is associated with *Serapis*, or with *Harpokrates* (cf. nos. 204, 205).

Harpokrates-Horus appears in his customary attitude of placing a finger on his lips (no. 206). In no. 207 is a remarkable representation of him inside a boat together with a bull, evidently taken from Egyptian prototypes.

Still another Oriental deity which found favour among the artists of the Roman age is *Mithras*, the

Aryan god of light. Our selection includes two representations of him killing a prostrate bull (nos. 208, 209), a motif popular also in the sculpture of the time.

Finally *Lunus-Men*, the Phrygian divinity of the Moon, the equivalent of the Greek Selene, is seen on a stone in Paris (no. 210), standing with a crescent at the back of the head, and on another stone (no. 212) between the two Dioskouroi.

Of the minor deities there appear in this survey *Nike-Victoria* in the familiar attitudes of sacrificing a bull (no. 214); standing on the prow of a ship (no. 218) – recalling the statue of the Nike of Samothrace; writing on a shield (nos. 215, 216); perched on a ring and holding a wreath (no. 217); and driving in a chariot (no. 213). Also the wingless *Eos-Aurora*, goddess of Dawn, driving her chariot (no. 212).

Among the personifications of localities there are included several representations of *Antiocheia* (nos. 219–222), who seems to have enjoyed particular popularity – doubtless all reproducing the famous statue by Bryaxis, preserved also in marble sculptures and bronze statuettes. She appears with the river Orontes at her feet and is sometimes accompanied by Fortuna and a youth.

A head recognizable as *Africa or Libya* by the elephant's skin on her head is seen in no. 223. A curious scene, which appears on two cameos (nos. 224, 225), both in the Cabinet des Médailles, has been thought to represent *Pudicitia*, the personification of Chastity, fleeing Venus(?) or Vice(?).

Fortuna, with rudder and cornucopia (cf. nos. 233, 234), and *Bonus Eventus* (no. 238), with their promise of good fortune, were of course favoured on sealstones.

A pantheistic goddess combining the attributes of various deities is seen in nos. 235–237. *Thetis*, riding a sea-horse and carrying the shield for her son Achilles, in no. 226; and riding a Triton in no. 227. In addition we see *Nereids* (nos. 228–230), a single *Triton* (no. 231) and a *Hippocamp* (no. 232).

On two stones (nos. 239, 240), a *Muse* is represented.

(b) Monsters

Finally come the representations of monsters, 'monstrous' only in the sense that they are unlike humans, for several are conspicuous by their beauty. For instance some of the heads of *Medusa* (cf. nos. 241–243, one signed by the artist Solon, no. 694). Included also are *Centaurs*, *Sphinxes*, *Griffins*, *Giants* (cf. nos. 245–250 bis). They appear either singly, or carrying gods and humans. We shall meet them again among the representations of heroic legends, where they often play a part. Among the sphinxes is the one on a gold ring found near the Mausoleum of Augustus and at first claimed to be that actually used by Augustus as his seal (cf. no. 245).

51. *Sard*, somewhat burnt. 29 × 23 mm.

From Alexandria. In the British Museum, 74.5–10.1. Presented by A. W. Franks, Esq., in 1874.

ASSEMBLY OF DEITIES, composed in several tiers. In the centre at the top is Zeus, with Athena on one side and Hera on the other. In the next tier below is first a

group of several goddesses; then come Aphrodite with Eros holding a bow, and Apollo playing the lyre. Beneath them are Hades, Ares fully armed, Persephone, Demeter with a sheaf of wheat, and Hermes holding the kerykeion. Finally, at the bottom, Poseidon appears with his trident. In the centre is the inscription ἐκκλησία θεῶν ἐν Ὀλύμπῳ, 'assembly of deities in Olympus', written in four lines.

The various groups have separate ground lines, except the three at the top and Aphrodite, perhaps to indicate that they are floating in the heavens, not on earth.

A. S. Murray, *Rev. arch.*, 2nd series, XXXVIII, 1879, p. 143.

E. Babelon, *La gravure*, p. 157.

Walters, *Cat.*, no. 1241.

52. *Sard intaglio*. 10 × 12 mm.

In the British Museum, 83.1-5.3. Bought 1883.

THE THREE CAPITOLINE DEITIES: Jupiter, Minerva, and Juno. All three are represented seated on thrones, in front view, resting their feet on footstools. Jupiter holds a sceptre in one hand, a thunderbolt in the other; a mantle covers the lower part of his body. Minerva holds a spear in her left hand and raises her right to her head; she wears a helmet and a girded peplos. Juno has a sceptre in her left hand and a bowl in her right; she too wears a girded peplos and a mantle. The thrones have turned legs and are provided with backs. Continuous ground line.

Walters, *Cat.*, no. 1258.

53. *Carnelian intaglio*. 18 × 19 mm.

In the Metropolitan Museum, New York, 41.160.899. Bequest of William Gedney Beatty, 1941.

ZEUS, seated on a throne, with Spes and Fortuna standing on either side. Zeus holds a Nike in one hand, a sceptre in the other; he wears a wreath and a mantle loosely draped round the lower part of his body. Spes is in her usual attitude, holding a flower in one hand, a fold of her skirt in the other; Fortuna has a libation bowl. By the side of Zeus is an eagle. Continuous ground line.

For similar representations on gems cf. Furtwängler, *Beschreibung*, nos. 2438 ff.; Walters, *Cat.*, no. 1760; Fossing, *Cat.*, nos. 689-691.

The figure of Spes recurs on Roman coins; cf. Mattingly, *British Museum, Coins of the Roman Empire*, Index of types.

Richter, *M.M.A. Cat. of Gems*, 1956, ed., no. 252.

54. *Sardonyx cameo*, of three layers. Set in an enamelled frame of the fourteenth century. 100 × 65 mm.

In the Cabinet des Médailles, Paris. According to the inscription on the frame, Charles V gave this cameo to the cathedral of Chartres in 1367, where it remained until the Revolution of 1789. Jupiter in the Middle Ages was taken for St. John, and the beginning of his Gospel is inscribed at the back of the frame.

JUPITER, standing in front view, with head turned in profile to the left. In his right hand he holds the thunderbolt, in his left the sceptre. He wears a laurel wreath, a

mantle, and sandals. At his feet is an eagle, looking up at him. Thick ground line.

Marion de Mersan, *Histoire du Cabinet des Médailles* (1838), p. 107, no. 9.

Chabouillet, *Cat.*, no. 4.

Babelon, *Cabinet des Antiques*, pl. XLIX, 1; *Cat. des Camées*, no. 1, pl. 1.

55. *Carnelian intaglio*. 20 × 16 mm.

In the Cabinet des Médailles, Paris, 1421a.

ZEUS, seated on a throne in his temple, holding a Nike on the palm of his right hand, a sceptre in his left. A mantle covers the lower part of his body. The temple is indicated by two columns, surmounted by a pediment. Right and left of the columns appear stars and the crescent of the moon. The colossal size of the statue is suggested by the head of Zeus reaching to the apex of the roof, 'thus making the impression that if Zeus arose and stood erect, he would unroof the temple' (Strabo, VIII, 3, 30). Ground line.

This representation, therefore, must be a copy of the statue of Zeus at Olympia (with some features necessarily omitted), and confirms that the Zeus on the Hadrianic coins represents this statue - which had been doubted by some.

Richter, *Hesperia*, XXXV, 1966, pp. 168 ff., pl. 54; *The Sculpture and Sculptors of the Greeks* (1970), p. 172, fig. 650.

56. *Brownish jasper intaglio*. 16 × 14 mm.

In the Vatican Museum, no. 288. From the Borgia Collection.

ZEUS, sitting on his throne, holding sceptre and Nike, an eagle at his feet. He wears a mantle, loosely draped round his body.

Richter, *Hesperia*, XXXV, 1966, p. 167, pl. 53, c.

57. *Carnelian intaglio*. 14 × 16 mm.

In the Fitzwilliam Museum, Cambridge.

ZEUS, seated on a throne, holding sceptre and Nike. An eagle is by his side. He wears a mantle loosely draped round his body and left arm. The Nike holds a wreath. The throne has turned legs. Ground line.

Middleton, *Cat.*, p. XII, no. 27, pl. II.

58. *Chalcedony intaglio*. 11 × 14 mm.

In the National Museum, Athens. Gift of D. Tsivanopoulos.

ZEUS, seated on a throne, holding Nike and sceptre, and with an eagle by his side. The Nike is shown flying toward him, holding a wreath in her raised hands. Ground line.

Svoronos, *J.I.A.N.*, xvii, 1915 (1922), no. 39, pl. vi.
Richter, *Hesperia*, xxxv, 1966, p. 167, pl. 53, d.

59. *Sard intaglio*. 12 × 17 mm.

In the Ashmolean Museum, Oxford, 1892. 1550. Acquired through the Chester bequest. Provenance not known.

ZEUS, in his temple, between the two Dioskouroi. He is seated on a throne, holding a sceptre in his raised left hand, the right lowered to the eagle by his side. He wears a mantle loosely draped round his body. The temple is indicated by a column on either side, surmounted by a decorated pediment, and resting on a four-stepped podium. The Dioskouroi are shown standing outside the temple, to right and left, with bodies frontal, heads in profile. Each holds a spear and wears a mantle; on top of each of their heads is a star, and below each figure is a ground line.

60. *Amethyst intaglio*. 18 × 12 mm.

In the Cabinet des Médailles, Paris. Gift of the Duc de Luynes in 1862.

ZEUS AROTRAIOS, seated on a backless throne, in front view, holding the sceptre in one hand, a sheaf of wheat in the other. Ground line.

Babelon, *Cab. des Antiques*, pl. XLVII, 20.

Les Pierres gravées, Guide du visiteur (1930), pl. 137, no. 24 (not ill.).

61. *Yellow jasper intaglio*. 16 × 13 mm.

In the Cabinet des Médailles, Paris.

BUSTS OF JUPITER AND JUNO, in profile to the right, side by side. He wears a laurel wreath and a mantle. In the field a ligature of A and P.

Chabouillet, *Cat.*, no. 1415.

62. *Agate intaglio*. 15 × 12 mm.

In the Cabinet des Médailles, Paris.

HEAD OF JUPITER, in profile to the left. He wears a taenia in his hair, and a mantle over his shoulder.

Chabouillet, *Cat.*, no. 1418.

63. *Carnelian intaglio*. 15 × 11 mm.

In the Cabinet des Médailles, Paris.

HEAD OF JUPITER-AMMON, in profile to the right. He is bearded, and on his head are the ram's horns.

Chabouillet, *Cat.*, no. 1433.

64. *Red jasper intaglio*. 14 × 10 mm.

In the Cabinet des Médailles, Paris. Gift of the duc de Luynes in 1862.

SATURN, seated in a cart-like chariot, drawn by two snakes. He is bearded and nude; in the left hand he holds a harp. In the field above are shown the signs of the zodiac Aquarius (Water-bearer) and Capricorn. Ground line for Aquarius, but not for Capricorn or Saturn.

Whereas Capricorn is often represented, Aquarius is of rare occurrence.

Les Pierres gravées, Guide du visiteur (1930), p. 137, no. 22 (not ill.).

65. *Sardonyx cameo*, of three layers, mounted in an enamelled frame. Chipped in places. 18.2 × 6.5 cm.

In the Cabinet des Médailles, Paris. Mentioned in 1375 in the inventory of Charles V. Perhaps during the Hundred Years War it was taken from the Royal Collection, at which time it suffered some retouching to make it conform to its interpretation as Adam and Eve (cf. Chabouillet, *loc. cit.*). In 1685 it was restored to the Royal Collection, and subsequently passed to the Cabinet des Médailles.

POSEIDON AND ATHENA, disputing the sovereignty of Athens. They stand opposite to each other on either side of an olive tree. Poseidon is at the left, with one leg placed on a rock, holding his trident (partly missing) in his raised right hand, a fruit in his extended left; a mantle hangs down his back. Athena, wearing a peplos, himation, helmet, and aegis, is pointing with her right index finger to the snake which lies at the foot of the tree. On the branches of the tree are two birds. In the exergue are two horses and a lion, with a bucranium between them. Around the border of the stone is a Hebrew inscription, of the sixth verse of the third chapter of Genesis, written at the time of the Renaissance when the scene was thought to represent Adam and Eve.

The composition markedly differs from that on the Western pediment of the Parthenon as preserved in Carrey's drawing of 1674.

Marion du Mersan, *Histoire du Cabinet des Médailles* (1838), p. 109, no. 36.

Chabouillet, *Cat.*, no. 36.

Babelon, *Cabinet des Antiques*, pl. xxvi, 1; *Cat. des Camées*, no. 27, pl. v.

Les Pierres gravées, Guide du visiteur (1930), pl. xxii, no. 27, pp. 84f.

66. *Glass intaglio*. Brown. 12 × 10 mm.

In the Museo Nazionale di Aquileia, inv. 27345.

POSEIDON, standing in profile to the left, with his left leg placed on the prow of a ship, and holding the trident in his left hand.

Sculptural type; cf. the statue from the Lateran (now in the Vatican Museum), cf. Fuchs in Helbig-Speier, *Führer*,⁴ I, no. 1118, and the references there cited. The composition recurs on coins of Demetrios Poliorketes (cf., e.g., P. Gardner, *Types of Greek Coins*, pl. xvii, 2), and of the Roman period (cf. Mattingly-Sydenham, pl. I, 101, pl. cviii, 33; Mattingly, *Coins of the Roman Empire*, vol. III, pl. 53, nos. 13, 14, pl. 81, nos. 3-6) and my illustration. On gems it is of frequent occurrence (cf. Furtwängler, *A.G.*, pl. xxiii, 17, 19, and those cited by Sena Chiesa, *loc. cit.*), also in bronze statuettes. All must go back to a famous Greek original (by Lysippos?).

Sena Chiesa, *Gemme del Museo Naz. di Aquileia*, no. 46, pl. III.

67. *Sard intaglio*. 11 × 14 mm.

In the Metropolitan Museum, New York, 41.160.914. Bequest of William Gedney Beatty, 1941.

POSEIDON, nude, is standing with his right foot placed on a round protuberance, holding a fish in his right hand, the trident in his left. Ground line.

Similar to the preceding.

Interesting is the fact that here the right hand holds a fish, for this attribute varies in the various copies, or is missing.

Richter, *M.M.A. Cat. of Gems*, 1956 ed., no. 266.

68. *Carnelian intaglio*. 14 × 10.5 mm.

In the Department of Antiquities of Israel, 164.1673.

Found at Hanita, in the north of Israel, in tomb xv, with glass and coins (e.g. of Gallienus) dating from the third to fourth century A.D.

HEAD OF POSEIDON, in profile to the right. He is bearded and his long hair is arranged in two tresses wound round his head. At the back is his trident.

Copy of an original of the early classical period. One may compare – also for the arrangement of the hair – the bronze statue of Poseidon, found off Cape Artemision, now in the National Museum, Athens.

To be published by Mr. Dan Barag (who gave me the photograph and impression in London, with permission to include it in this book).

69. *Light blue glass intaglio*. Iridescent. 18 × 24 mm.

In the British Museum (Blacas, 27). From the Blacas Collection.

POSEIDON driving two hippocamps over the sea. With both hands he clasps his mantle, which covers the lower part of his body and then passes over his head. The sea is indicated by curving ridges.

For similar representations on glass gems cf. Furtwängler, *Beschreibung*, nos. 6256, 6257; *A.G.*, pl. xxxvii, 3, 4.

Beazley, *Lewes House Gems*, p. 88.

Walters, *Cat.*, no. 2729.

Vollenweider, *St.*, p. 20, note 25 (where further similar representations are cited).

70. *Sard intaglio*. 19 × 22 mm.

In the British Museum (Blacas, 26). From the Blacas Collection.

POSEIDON driving two hippocamps over the sea. In his left hand he holds the trident; with his right he clasps his mantle, which covers the lower part of his body and then passes over his head. The sea is indicated by wavy lines, among which appear the bust of a Triton and the heads of two dolphins.

Imhoof-Blumer and Keller, *Tier- und Pflanzenbilder*, pl. 26, fig. 10.

Walters, *Cat.*, no. 1289.

71. *Agate intaglio*, in a gold frame. 25 × 12 mm.

In the Cabinet des Médailles, Paris.

APOLLO, standing in three-quarter view, with head frontal. He wears a laurel wreath and a himation draped round the lower part of his body. In his left hand he holds the kithara, in the lowered right is the plektron. Thick ground line.

Chabouillet, *Cat.*, no. 1464.

72. *Carnelian intaglio*. 21 × 15 mm.

In the Metropolitan Museum, New York, 81.6.64. Gift of John Taylor Johnson, 1881. From the King Collection.

APOLLO, standing in quasi-frontal view, with his weight resting on the right leg, the left flexed and placed on a stone-like support. With both hands he holds a lyre,

which rests on a female statuette. A mantle is draped round the lower part of his body and the left forearm. The statuette wears a chiton with overfold, and a sakkos holds a branch or ears of wheat in the right hand. Ground line. In the field is the inscription: X·MEA, presumably referring to the owner of the stone.

The figure reproduces what must have been a well-known statue, for it is preserved in many copies, the best known marble ones being the Apollo from Cyrene in the British Museum and the Apollo from Miletos in Istanbul; cf. Bieber, in Thieme and Becker, *Lexikon*, s.v. Timarchos I; Becatti, *Attika*, p. 30; Rizzo, *Prassitele*, p. 83. For similar representations on other gems cf. Furtwängler, *Berlin Cat.*, no. 926, and *A.G.*, pl. xxiv, 56 pl. xxxi, 33, and the references there cited; Lippold, *Gemmen u. Kameen*, pl. 8, no. 3; Sena Chiesa, *Gemme del Museo Nazionale di Aquileia*, pl. III, 50–52 pp. 106 ff. The composition is derived ultimately from the Apollo Lykeios by Praxiteles, in a Hellenistic version.

King, *Ant. Gems and Rings*, II, woodcuts, pl. xv, 3; *Handbook*, pl. XLVIII, 1.

Furtwängler, *A.G.*, in text to pl. xxxi, 33.

Richter, *M.M.A. Cat.*, 1920 ed., no. 137; 1956 ed., no. 275.

73. *Sard intaglio*. 18 × 12 mm.

In the British Museum, 1905.10–30.1. Purchased 1905.

APOLLO is shown standing on a base, in profile to the right, holding a lyre in his left hand, the plectrum in his right. He is nude and has a taenia wound round his head. Evidently the copy of a statue of the early classical period, around 470 B.C.

Lermann, *Altgriechische Plastik*, p. 43, fig. 14.

Walters, *Cat.*, no. 1314.

74. *Carnelian intaglio*. 17 × 13 mm.

In the Cabinet des Médailles, Paris. Gift of the Duc de Luynes in 1862 (no. 116).

APOLLO, standing in profile to the left, playing the lyre. A taenia is on his head, and a mantle hangs down his back and right side. Ground line.

Sculptural type.

75. *Peridot intaglio*. Small chips along the edge. 22 × 14 mm.

In the Metropolitan Museum, New York, 81.6.65. From the King Collection.

APOLLO, standing in three-quarter view, with his weight resting on his left leg, the right flexed. The right arm is extended and rests on a pillar, with the hand holding a

bow. A mantle is slung over his left arm, and encircling the head is a fillet, with hanging ends. On the ground is a lyre, propped against the pillar. Ground line.

The figure is probably copied from an early fourth-century statue. For similar figures on gems cf. Furtwängler, *A.G.*, pl. xxxviii, 17, pl. xlii, 8, 9; Lippold, *Gemmen und Kameen*, pl. VIII, 1.

King, *Antique Gems and Rings*, II, woodcuts pl. xv, 8; *Handbook*, pl. XLVIII, 3; *Precious Stones*, p. 398.

Osborne, *Engraved Gems*, pl. XIV, 5.

Furtwängler, *A.G.*, in text to pl. xlii, 8, and to pl. xxxviii, 17.

Richter, *M.M.A. Cat.*, 1920 ed., no. 138; 1956 ed., no. 276, *M.M.A. Greek Handbook*, p. 150, pl. 126, O.

76. *Sardonyx intaglio*, of three layers. 17 × 13 mm.

In the Cabinet des Médailles, Paris.

APOLLO, standing in three-quarter view to the right, leaning against a column, and holding his bow in his right hand. Ground line.

Sculptural type, similar to the preceding, but reversed.

Mariette, *Traité*, II, pl. CXXV.

Chabouillet, *Cat.*, no. 1460.

77. *Banded agate intaglio*. 9 × 11 mm.

In the Cabinet des Médailles, Paris. Gift of the Duc de Luynes in 1862 (no. 27).

APOLLO, nude and with long hair, is shown standing in front view, with head turned in profile to the right, leaning on a tripod by his side. In his left hand he holds a laurel branch; the right is brought to his back and seems to be holding a bow (only partly visible).

In the field is the inscription: Χρησμοδοτῶν, 'giver of oracles'. Ground line.

Les Pierres gravées, Guide du visiteur (1930), p. 138, no. 27 (not ill.).

78. *Chalcedony intaglio*. 21 × 15 mm.

In the Cabinet des Médailles, Paris.

APOLLO, standing in three-quarter view to the right, with head turned to the front, is playing the kithara, with the plektron in his right hand. He wears a laurel wreath in his long hair, a chiton, and a himation. Ground line.

Chabouillet, *Cat.*, no. 1463.

79. *Sard intaglio*. 15 × 12 mm.

In the British Museum, 65.7–12.140. Purchased from Castellani in 1865. Said to have been in the Praun and Mertens-Schaafhausen Collections.

APOLLO, standing in profile to the right. In his left hand he holds his bow and two arrows, and in his right the foreleg of a deer which is standing on its hind legs in front of him. He is nude except for a chlamys which hangs down his left shoulder and back. Ground line.

The same design appears on a number of gems (see list given by Beazley, *loc. cit.*), and used to be identified as a copy of the Apollo by Kanachos at Miletos. But in the figure which appears on Milesian coins (cf. *B.M.C.*, Ionia, pl. 22, nos. 9 and 10) the fawn is sitting on Apollo's hand, not standing in front of him. So the gems must reproduce another statue – unless the variation is due to a later repair.

King, *Antique Gems*, Introduction, p. XII; *Antique Gems and Rings*, II, pl. 16, fig. 1.

Babelon, *Cat. des Camées*, p. XXXVIII.

Middleton, *Ancient Gems*, p. 42.

Furtwängler, *A.G.*, II, p. 190, under no. 1 of pl. XL.

Beazley, *Lewes House Gems*, p. 92.

Deonna, *Apollons archaïques*, p. 369, no. 12.

Walters, *Cat.*, no. 1310.

80. *Sard intaglio*. 11 × 17 mm.

In the Museum of Fine Arts, Boston, 21.1215. From the collection of E. P. Warren, who bought it in Naples in 1912–13.

APOLLO, standing in profile to the right, grasping the forefoot of a fawn, which is standing on its hindlegs in front of him. In his other hand he holds a bow and two arrows. He is nude and wears a taenia in his long hair. Ground line.

Evidently a copy of a late archaic statue. Cf. no. 79.

Beazley, *Lewes House Gems*, no. 109.

81. *Plasma intaglio*. 14 × 10 mm.

In the British Museum. From the Towneley Collection (T. 402).

APOLLO SAUROKTONOS. He is standing in front view, his weight on his right leg, the left set back, and the left hand resting on a tree. In his right hand he grasps the object with which he is about to slay the lizard that is creeping up the tree. Ground line.

Copy of the statue by Praxiteles, described by Pliny (XXXIV, 70) and surviving in several Roman copies; cf. my *Sculpture and Sculptors of the Greeks* (1970), pp. 202f., figs. 720, 722, 723.

The same representation occurs on other gems; cf., e.g., Walters, *Cat.*, no. 1312; Sena Chiesa, *Cat.*, no. 57, on pl. III.

Furtwängler, *A.G.*, pl. XLIV, 58.

Middleton, *Engraved Gems*, p. 42.

Walters, *Cat.*, no. 1311.

82. *Sard intaglio*. 32 × 24 mm.

In the Museo Archeologico, Florence, inv. 14851.

HALF FIGURE OF APOLLO, in profile to the right. He wears a chlamys and has a laurel wreath in his long hair. At his back is his quiver, in front his bow.

Evidently derived from a sculptural type of the fifth century B.C.

For a modern copy cf. my no. 725.

Raspe, no. 2825.

Gori, *Mus. Flor.*, I, pl. 64, no. 6.

Reinach, *Pierres gravées*, p. 34, pl. 31.

Lenormant, *Nouv. Gal. Myth.*, pl. 31, no. 5.

Overbeck, *Griech. Mythologie*, *Apollon*, Gemmentafel, no. 2, p. 158.

Furtwängler, *A.G.*, pl. XI, 13.

Lippold, *Gemmen und Kameen*, pl. 8, 8.

Vollenweider, *St.*, pl. 54, 1, p. 55, with note 45.

83. *Amethyst intaglio*. Fractured. 20 × 18 mm.

In the Cabinet des Médailles, Paris.

BUST OF APOLLO, in profile to the left. He wears a laurel wreath in his long hair, and drapery round his left shoulder.

Sculptural type.

Chabouillet, *Cat.*, no. 1455.

84. *Carnelian intaglio*. Cracked. 30 × 20 mm.

In the Cabinet des Médailles, Paris.

BUST OF APOLLO, in profile to the right. He wears a laurel wreath in his long hair. Drapery round his shoulders.

Chabouillet, *Cat.*, no. 1457.

85. *Yellow mottled agate intaglio*, in a modern silver setting, on which is the inscription: Mons Pagus Smyrna 1891. 22 × 32 mm.

In Corpus Christi College, Cambridge.

HELIOS, with radiated head, is driving a four-horse chariot to the right. He is standing upright in the chariot, holding the reins in both hands. A chlamys is fastened at his neck and floating behind him. There is a ground line for the chariot and the hindlegs of the horses. Only

one wheel of the chariot, but all sixteen legs of the horses, are indicated.

Middleton, *The Lewis Collection of Gems*, no. 37, p. 61 (not ill.).

86. *Red jasper intaglio*. A fracture at Helios' head. Facetted edge. 12 × 15 mm.

In the National Museum, Athens, inv. 434. Gift of K. Karapanos.

HELIOS is driving a four-horse chariot, holding the reins in his right hand, a whip in his left. Helios and the body of the chariot are shown frontal, with the wheels also frontal; the horses are in profile to the right and left. No ground line, for we are in mid-air.

Svoronos, *J.I.A.N.*, xv, 1913, no. 197, pl. III.

87. *Green jasper intaglio*. 10.5 × 12.5 mm.

In the Museo Nazionale of Aquileia, inv. 25497.

HELIOS driving a four-horse chariot.

Similar to the preceding, but with variations. Thick ground line for the hindlegs of the horses.

G. Sena Chiesa, *Cat.*, no. 87.

88. *Jasper intaglio*. 19 × 14 mm.

In the Cabinet des Médailles, Paris, no. 1499 bis.

ARTEMIS-DIANA, standing by a pillar, with one hand extended to the stag by her side. Her quiver and bow appear at her back. She wears a girded peplos with overfold. Ground line.

Cf. the similar representation, Furtwängler, *A.G.*, pl. XXXI, 42.

89. *Chalcedony intaglio*, in a modern setting inscribed 'Morea', where Col. Leake bought it. 12 × 13 mm.

In the Fitzwilliam Museum, Cambridge.

BUST OF ARTEMIS BETWEEN BUSTS OF THE DIOSKOUROI, all three in profile to the right. Above the head of Artemis is a crescent, above that of each of the Dioskouroi a star. They wear the usual pilos hat, encircled by a laurel wreath, and a chlamys. Artemis wears a diadem and a chiton.

Cf. the heads of the Dioskouroi on silver coins of Bruttii, of the third century B.C., *B.M.C.*, Italy, p. 320, no. 8.

Middleton, *Cat.*, no. 32, pl. II.

90. *Nicolo intaglio*. 18 × 11 mm.

In the Cabinet des Médailles, Paris, no. 1497 b.

STATUE OF THE EPHESIAN ARTEMIS, shown in front view, with forearms extended, and a long chain hanging from each wrist. On either side is a deer. She wears the usual close-fitting embroidered garment, and a head-dress. Ground line serving as a plinth.

For similar representations on gems cf. Furtwängler, *A.G.*, pl. XLIV, 2, pl. LXIV, 80; Walters, *British Museum Catalogue*, nos. 1336-1340, 2759; Richter, *M.M.A. Cat. of Gems*, 1956 ed., no. 283; Fossing, *Thorvaldsen Gems*, nos. 1707 f. The statue is also represented on coins, cf. P. Gardner, *Types of Greek Coins*, pl. xv, 4; Mattingly, *British Museum Coins of the Roman Empire*, I, pl. 34, nos. 1, 2, III, pl. 75, no. 1, pl. 74, no. 9. For statues of this type cf. Helbig-Speier, *Führer*, I, no. 522 and the references there cited.

91. *Carnelian intaglio*, Burnt. 9 × 12 mm.

In the Biblioteca Apostolica of the Vatican. From the Borgia Collection. No. 164.

THE EPHESIAN ARTEMIS, shown frontal, with forearms extended. On either side is a deer. Cf. no. 90. Ground line.

92. *Nicolo intaglio*. 32 × 15 mm.

In the Cabinet des Médailles, Paris.

STATUE OF THE EPHESIAN ARTEMIS, in front view, standing on a low plinth. She holds a long chain in each of her outstretched hands. Cf. no. 90. Ground line.

Chabouillet, *Cat.*, no. 1494.

93. *Plasma intaglio*. 9 × 13 mm.

In the Metropolitan Museum, New York, 41.160.645. Bequest of William Gedney Beatty, 1941.

ATHENA PARTHENOS, in three-quarter view, with head in profile. On her extended right hand is the flying Nike, holding a wreath; her left arm is lowered to the shield, which is on the ground beside her, together with her spear. She wears a belted peplos with overfold, the aegis, and a crested Attic helmet. Ground line.

Representations of this famous statue on gems and coins are frequent. The finest extant bears the signature of Aspasio (cf. my no. 642). For the question as to whether the right arm rested on a support the gems furnish important evidence, for on none of the extant ones is such a support added.

Richter, *Evans and Beatty Gems*, no. 48; *M.M.A. Cat. of Gems*, 1956, no. 269.

94. *Sard intaglio*. 14 × 10 mm.

From Athens. In the British Museum, 1900.6-13.3. Bought in 1900.

ATHENA, standing in front view, with head turned in profile. On her outstretched right hand is the Nike, holding a wreath; the left arm is lowered to the shield, placed on the ground together with her spear; beside them a snake rears up its head. Athena wears a crested Attic helmet and a girded peplos with overfold. In front of her is an altar, on which an owl is resting. Ground line.

Another copy of the statue of Athena Parthenos by Pheidias. Cf. no. 93.

Walters, *Cat.*, no. 1347.

95. *Sardonyx intaglio*. 15 × 11 mm.

In the British Museum, 72.6-4.1276. Purchased from Castellani in 1872.

ATHENA, standing in front view, with her head turned in profile. The Nike is on her extended right hand, and her left hand is lowered to her shield, beside which is her spear. She wears a crested Attic helmet, a girded peplos with overfold, and the aegis. At her feet is a wreathed, burning altar. Ground line.

Copy of Pheidias' Athena Parthenos. Cf. the preceding. Walters, *Cat.*, no. 1348.

96. *Red jasper intaglio*. 15 × 10 mm.

In the National Museum, Athens, inv. 400. Gift of K. Karapanos.

ATHENA, standing in profile to the left, with the right arm extended, the left lowered to the shield and spear by her side. She wears a crested Attic helmet and a girded peplos with overfold. Ground line.

A variant of the statue of Athena Parthenos: on her outstretched right hand there is no Nike.

Svoronos, *J.I.A.N.*, xv, 1913, no. 25, pl. 1.

97. *Red jasper intaglio*. 18 × 14 mm.

In the National Museum, Athens, inv. 452. Gift of K. Karapanos.

ATHENA, standing in profile to the left, holding a spear in her raised left hand and a Nike on her extended right. She wears a crested Attic helmet and a girded peplos with overfold; her shield is by her side. In front of her is a burning altar, at the back, in the field, a bust of Helios. The Nike is represented flying toward Athena, holding a wreath in her right hand. Ground line.

A free copy of the statue of Athena Parthenos. Here the goddess holds a Nike, but her left hand is raised and holds a spear, instead of being lowered to her shield.

Svoronos, *J.I.A.N.*, xv, 1913, no. 26, pl. 1.

98. *Sardonyx intaglio*, set in a modern ring. 16 × 13 mm.

In the Walters Art Gallery, 42.100. From the Newton Robinson Collection.

ATHENA, holding a small Nike in one hand, her spear in the other. She wears a peplos, with overfold, and a crested Attic helmet. By her side, on the ground, is her shield; a snake is coiled round her spear. Ground line.

A free copy of Pheidias' Athena Parthenos. The left arm is raised and holds the spear, instead of being lowered to the shield.

Catalogue of the Newton Robinson Collection, 1909, p. 23, no. 85. D. K. Hill, *Art Bulletin*, xviii, 1936, p. 167, note 43, fig. 8.

99. *Dark blue glass intaglio*, set in a bronze pendant. 14 × 11 mm.

In the British Museum. From the Hamilton Collection (H 111).

ATHENA, standing in a fighting stance, to the right. She holds a shield and a spear, and wears a helmet and a peplos.

The composition resembles that of the Athena Promachos as it appears, e.g., in many bronze statuettes; cf. now Niemeyer, *Promachos* (1960) and H. Herdejungen, *Antike Kunst*, xii, 1969, pl. 47.

Walters, *Cat. of Bronzes*, no. 2245; *Cat. of Engr. Gems*, no. 2763.

100. *Amethyst intaglio*. 20 × 13 mm.

In the Cabinet des Médailles, Paris.

ATHENA, with spear and shield, in profile to the left. She wears a girded peplos and a crested Attic helmet. By her side is the serpent. No ground line, for she is flying, as the position of her feet indicates.

Chabouillet, *Cat.*, no. 1513.

101. *Sardonyx cameo*, of three layers. 31 × 37 mm.

In the British Museum. From the Blacas Collection (Blacas 87).

ATHENA, driving a two-horse chariot with rearing horses. In her right hand she holds the reins, in her left a shield with a frontal head of Medusa. She wears a

crested Attic helmet and a peplos. Both wheels of the chariot are indicated. No ground line. Athena is conceived as driving through space.

The near horse, Athena's shield and part of her drapery, as well as the background are carved in the dark sard layer of the stone, the rest in the lighter, grey layer of onyx – making an effective ensemble.

King, *Archaeological Journal*, xxiv, 1867, pp. 311 f.
Walters, *Cat.*, no. 3440.

102. *Banded Chalcedony intaglio*. 24 × 20 mm.

In the Cabinet des Médailles, Paris, no. 1518 bis.

ATHENA, standing by a pillar between two trees. On her extended left hand she holds a Nike; the right is lowered to her shield, which has an embossed gorgoneion; at her back is a filleted spear. She wears a peplos, a himation, and a crested helmet. On the pillar an owl is perched. Double ground line.

Cursory but effective work.

103. *Red jasper intaglio*. 33 × 26 mm.

In the Cabinet des Médailles, Paris.

BUST OF ATHENA, in profile to the left. She wears a crested Attic helmet and a peplos with the aegis. A Greek meaningless inscription has been scratched round the edge at a later period.

Mariette, *Traité*, II, Têtes, no. 4.
Chabouillet, *Cat.*, no. 1508.

104. *Milky quartz intaglio*. 15 × 14 mm.

In the British Museum. Acquired in 1928. Formerly in the Story-Maskelyne Collection. Bought at Sidon by Sir Frank Llewelyn in 1860.

BUST OF ATHENA. Upper part of the statue of Athena Lemnia by Pheidias. She wears a peplos and the aegis. A taenia encircles her short, curly hair. In front is the helmet. Cf. the other copies of this statue on engraved gems cited by Furtwängler, *A.G.*, II, p. 184, pl. xxxviii, 34–38, and his article in the *Rev. arch.*, 1896, I, pp. 1 ff., entitled 'L'Athéna Lemnia sur des pierres gravées'.

On the statue of the Athena Lemnia cf. Furtwängler, *Masterpieces*, pp. 4 ff., and my *Sculpture and Sculptors of the Greeks* (1957), p. 174 figs. 654–658.

Catalogue of the Story-Maskelyne Collection, pl. I, B.

Furtwängler, *A.G.*, pl. xxxviii, 35.

Burlington Fine Arts Club Exh., 1904, p. 193, no. 67, pl. cviii, M.67.

Sale Cat. of the Story-Maskelyne Collection, Sotheby, July, 1921, no. 116, pl. 3.

Walters, *Cat.*, no. 1372.

105. *Sard intaglio*. 12 × 10 mm.

In the British Museum. From the Towneley Collection (T 94).

ATHENA, riding on a ram. She is sitting sideways on the animal, her body in front view, the head turned in profile to the left. On her extended right hand an owl is perched, with her left she grasps a spear. She wears a crested Attic helmet, a girded peplos, an aegis, and a himation round the lower part of her body. Ground line.

Raspe, pl. 26, no. 1762.

Imhoof-Blumer and Keller, pl. 18, no. 52.

Walters, *Cat.*, no. 1370.

106. *Nicolo intaglio*. 9 × 11 mm.

In the Museo delle Terme, Rome, Numismatic section, inv. 78720. From the Castellani Collection.

ROMA. She is shown seated, holding a globe in one hand, a spear in the other. She wears a girded peplos, a himation, and a helmet. On the ground are a cuirass and a shield. Ground line.

In the field is the inscription ΠΑΛΧΟΣ, 'Palchos', no doubt referring to the owner of the stone.

For similar representations of Roma on coins cf., e.g., Mattingly, *Roman Coins* (1966 reprint), pl. xxvii, 9; and his *Coins of the Roman Empire in the British Museum*, vol. III, pl. 60, 17–20.

107. *Green jasper intaglio*. 26 × 13 mm.

In the Museo delle Terme, Rome, Numismatic section, inv. 59537.

ROMA, seated, with a Nike in her extended left hand, a spear in her right. She wears a chiton, a himation loosely draped around her, and a helmet. By her side are a cuirass, a shield, and a sheathed sword. In front of her is a pillar, surmounted by a globe and with a snake coiled round it. Ground line.

Righetti, *Gemme del Museo Nazionale Romano alle Terme Diocleziane*, *Rendiconti dell' Accademia Ponteficia d'Archeologia*, 30/31, 1957/59, p. 229, fig. 62 (there considered modern).

108. *Gold plate with engraved design*, inserted in the sunk bezel of a gold ring. Length of bezel 13 mm.

From Tarsus. In the British Museum. Acquired through the Franks bequest in 1897. It formed part of the Treasure

of Tarsus of 1863, dated in the third century A.D. (cf. *Rev. num.*, 1868, p. 332, 3).

ROMA, seated, holding a spear in one hand, a figure of Victory in the other. She wears a crested Attic helmet and a girded peplos with aegis. Her round shield is on the ground by her side. Ground line.

In the field is the inscription, in Greek letters: Γερωντίου, 'of Gerontios', presumably the name of the owner of the ring. A general of this name lived under the emperor Honorius (cf. Marshall, *loc. cit.*).

King, *Antique Gems and Rings*, I, p. 344.
Marshall, *Cat. of Finger Rings*, no. 188.

109. *Terracotta sealing*. 12 × 10 mm.

Found in the Nomophylakion of Cyrene, and now in the Museum of Cyrene, no. 47.

ROMA, seated, in profile to the left. She wears a peplos with aegis, a himation, and a helmet. In her right hand she holds a spear, the left forearm is placed on the shield by her side. In front of her is a pilaster with a male statuette, holding a spear in his raised right hand. Ground line.

Cf. the coin type, Mattingly and Sydenham, *Roman Imperial Coinage*, I, 1923, *passim*.

Maddoli, *Annuario*, 1963-64, p. 84, no. 284, on fig. 19.

110. *Nicolo intaglio*. 61 × 43 mm.

In the Cabinet des Médailles, Paris.

ROMA, sitting on a throne, holding a spear in one hand, in the other a globe, on which a Nike is perched. She is shown partly in front, partly in profile view, and wears a peplos, a himation, and a crested Attic helmet. By her side are a shield and a cushion. Her feet rest on a footstool. The Nike wears a chiton and holds up a wreath in one hand. The throne is drawn partly frontal, partly in profile in the curious perspective current at the time. Ground line.

Chabouillet, *Cat.*, no. 2071.

111. *Sardonyx cameo*, of two layers. 131 × 81 mm.

In the Cabinet des Médailles, Paris. Acquired in 1809 from a merchant in Paris. Formerly in the treasury of the church of Saint Castor, Coblenz, to which it had been given by Louis le Débonnaire.

BUST OF MINERVA-ROMA, in profile to the right. She wears the aegis and a crested Attic helmet, which has a laurel wreath on its bowl.

'Constantinian period' (Babelon).

Babelon, *Cat. des Camées*, no. 128, pl. xiv.

112. *Red jasper intaglio*. 14 × 16 mm.

In the Cabinet des Médailles, Paris, no. 1604 bis. = M 2754.

HERMES is standing in front view, with his head turned in profile to the left, holding his kerykeion in one hand, a cock and his purse in the other. A chlamys hangs from his left arm. By his side is a ram. In the field are a turtle and a lobster. Ground line.

Sculptural type.

113. *Nicolo intaglio*. 15 × 10 mm.

In the Cabinet des Médailles, Paris.

HERMES, standing in front view, with the head turned in profile to the left. In one hand he holds his purse, in the other the kerykeion. He wears a winged hat and shoes. A mantle hangs from his left arm. In the field are a cock and a turtle. At his feet is another animal (ram or goat?). Ground line.

Mariette, *Traité*, II, pl. xxix.
Chabouillet, *Cat.*, no. 1604.

114. *Carnelian intaglio*. 14 × 11 mm.

In the Cabinet des Médailles, Paris. Gift of the duc de Luynes in 1862 (no. 58).

HERMES, seated on a rock, in a quasi-frontal position. In one hand he holds the kerykeion, the other is lowered to the seat.

Sculptural type, recalling the well-known bronze statue in Naples, Ruesch, *Guida*, no. 841.

Les Pierres gravées, *Guide du visiteur* (1930), p. 138, 58 (not ill.).

115. *Red jasper intaglio*. 8 × 6 mm.

In the Cabinet des Médailles, Paris.

HERMES, seated on a rock, holding his kerykeion in the right hand. A mantle is draped on his left shoulder. Ground lines under the rock and Hermes' left foot.

Chabouillet, *Cat.*, no. 1614.

116. *Carnelian intaglio*. 18 × 10 mm.

In the Cabinet des Médailles, Paris. Acquired in 1840. Said to have come from Egypt. Formerly in the Beugnot Collection.

HERMES, bearded, is standing more or less in profile to the left, holding his kerykeion in one hand. He wears a fillet in his hair, and a mantle draped over his arms. In the field is the inscription 'Αερίων, 'Aetion', which has been interpreted either as the name of the gem-engraver, or recalling the famous painter of that name, mentioned by Lucian as living in the time of Alexander the Great. It may, however, refer to the owner of the stone. Ground line.

Archaizing style.

De Witte, *Description de la collection d'antiquités de M. le vicomte Beugnot* (1840), p. 134, no. 400.

Millin, *Galerie mythologique*, I pl. I, no. 205, p. 47.

Chabouillet, *Cat.*, no. 1597.

117. *Carnelian intaglio*. 15 × 12 mm.

In Corpus Christi College, Cambridge.

HERMES, nude, is riding on a ram, holding his kerykeion in one hand, a purse in the other. In the field, in front of the ram, is a diminutive cock. Two separate ground lines, one for the ram, the other for the cock.

Middleton, *The Lewis Collection of Gems*, B 12, p. 58, (ill.).

118. *Agate intaglio*. 25 × 18 mm.

In the Cabinet des Médailles, Paris.

HERMES PSYCHOPOMPOS. He holds his kerykeion in one hand, and stretches out the other to a nude youth – a human soul. The latter is lying on the ground and extending one hand to Hermes, who will escort him to the nether regions. Hermes wears a petasos, winged shoes, and a mantle. Ground line.

Chabouillet, *Cat.*, no. 1608.

119. *Carnelian intaglio*. 15 × 11 mm.

In the Cabinet des Médailles, Paris.

HEAD OF HERMES, in profile to the right. He has wings in his curly hair; a kerykeion appears at his back.

Chabouillet, *Cat.*, no. 1593.

120. *Sard intaglio*, set in an ancient gold ring. Length of bezel 13 mm.

In the British Museum. Acquired through the Franks bequest in 1897.

BUST OF HERMES, in profile to the right. He wears a chlamys and has a wing in his short, curly hair. At the

bottom is the inscription HCTYXOC, 'Hesychos', evidently the name of the owner.

Marshall, *Cat. of Finger Rings*, no. 503.

121. *Sard intaglio*, set in an alien (?) ring. Length of bezel 20 mm.

From Smyrna. In the British Museum, 94.5–20.2. Acquired in 1894.

BUST OF HERMES, in profile to the right. He wears a chlamys, and has a wing in his short curly hair.

Marshall, *Cat. of Finger Rings*, no. 484.

Walters, *Cat.*, no. 1416.

122. *Carnelian intaglio*. 16 × 11 mm.

In the Cabinet des Médailles, Paris.

ARES-MARS, standing in front view, with head turned in profile to the left. In one hand he holds his spear, the other is lowered to his shield. He wears a crested helmet, a cuirass, a mantle, and greaves. Ground line.

Chabouillet, *Cat.*, no. 1437.

123. *Amethyst intaglio*. 15 × 11 mm.

In the Cabinet des Médailles, Paris.

ARES-MARS. He is shown walking rapidly to the right, holding his spear in one hand and shouldering a trophy with the other. He wears a crested helmet, and a mantle floating round him. Ground line.

A walking Mars, with trophy and spear, frequently appears on Roman coins; cf. e.g., Mattingly, *Coins of the Roman Empire*, vol. III, pl. 16, no. 5, pl. 26, no. 7; vol. V, pl. 23, no. 9; vol. VI, pl. 12, no. 358. The figure was indeed appropriate as a symbol of Roman victories.

Chabouillet, *Cat.*, no. 1441.

124. *Red jasper intaglio*. 19 × 15 mm.

In the British Museum, 72.6–4.1367. Purchased from Castellani in 1872.

ARES AND APHRODITE. They stand facing each other, with Eros at the back holding a lighted torch. Aphrodite has one foot placed on a little altar, and stretches out both hands toward Ares; a mantle is draped round the lower part of her body. Ares, nude, wears a helmet, and has a shield hanging by a baldric from his shoulder. In the field is the inscription: MCIAETCS ERSS = M(ar)cia et C(aius) . . . (so Walters, *loc. cit.*).

The figure of Aphrodite somewhat recalls the statue of the Aphrodite of Melos (cf. Blanchet, *loc. cit.*). On the supposition that the Aphrodite of Melos was grouped with Ares, cf. Ravaissou, *La Vénus de Milo*, p. 71; Collignon, *Histoire*, II, p. 474.

Ravaissou, *Comptes rendus de l'Académie des Inscriptions et Belles-Lettres* (1890), pp. 188, 313, 1891, pp. 175 f.; *Rev. arch.*, Série III, vol. XVI, 1890, pp. 145 f. pl. xv.

Blanchet, *Comptes rendus de l'Acad. des Inscr.*, 1923, pp. 221 f. Walters, *Cat.*, no. 1435.

125. *Sard intaglio*. 14 × 10 mm.

In the British Museum, 72.6-4.1196. Acquired from Castellani in 1872. Formerly in the Santangelo Collection.

ASKLEPIOS IN HIS TEMPLE, standing in front view, with head turned in profile to the left. He wears a mantle and holds a phiale in his left hand. By his side is his staff, with a serpent coiled round it. The temple is indicated by two Corinthian columns, surmounted by a pediment, which is decorated with akroteria at the three angles, and a shield-like object inside the gable. Asklepios is shown in a deeper plane than the columns, to indicate that it is the cult statue inside the temple.

Walters, *Cat.*, no. 1684.

126. *Sard intaglio*. Fractured at top and one side. 20 × 9 mm.

In the British Museum. From the Strozzi and Blacas Collections (Blacas, 250).

BUST OF ASKLEPIOS, in profile to the left. He is bearded and wears a mantle. In front of his beard is a staff round which a serpent is coiled. A little higher up, within a tablet, is the inscription Αὔλου, 'of Aulos'. The style of the head belongs to the middle of the fifth century B.C.

Since the letters in the inscription are quite different from those in the signatures of Aulos, the name here has been thought to refer to the owner of the stone, not to the artist (cf. Furtwängler, *loc. cit.*).

Raspe, no. 4083.

Reinach, *Pierres gravées*, pl. 133, no. 18, p. 162 (with other references).

King, *Ant. Gems and Rings*, II, pl. 15, fig. 9; *Arch. Journal*, XXIV, p. 205.

Brunn, *Gesch. der gr. Künstler*, II, p. 550.

Furtwängler, *J.d.I.*, IV, p. 56 = *Kleine Schriften*, p. II, 258; *A.G.*, pl. XI, 35.

Walters, *Cat.*, no. 1686.

127. *Carnelian intaglio*. 32 × 15 mm.

In the Cabinet des Médailles, Paris.

ASKLEPIOS, standing in front view, with head turned in profile to the left. He is shown leaning on his staff, round which a serpent is coiled. Sculptural type, cf. Neugebauer, Asklepios, 78. *Berliner Winckelmannsprogramm* (1921), pls. I-III. For a similar representation on a gem cf. Furtwängler, *A.G.*, pl. XLIV, 45.

Chabouillet, *Cat.*, no. 1490.

128. *Carnelian intaglio*. 17 × 30 mm.

In the National Museum, Athens, inv. 548. Gift of K. Karapanos.

HYGIEIA, standing in profile to the right, holding a bowl in her right hand to which a snake is approaching. She wears a sleeved, girded chiton. Her hair is done up in a knot at the back. The snake is coiled round Hygieia's right arm, then passes round her back, before reappearing to drink from the bowl. Thick ground line, serving as a kind of base.

For similar representations of Hygieia, both winged and wingless, on gems cf. those in the British Museum, Walters, *Cat.*, nos. 1689 ff.

Svoronos, *J.I.A.N.*, XV, 1913, no. 327, pl. v.

129. *Sard intaglio*. 9 × 12 mm.

In the Ashmolean Museum, Oxford, E F 32. Acquired through the Fortnum bequest. Bought in Smyrna.

HYGIEIA, standing in profile to the right, with cup and snake, like no. 128. She is winged, and wears a belted chiton. Ground line.

130. *Sard intaglio*. 15 × 13 mm.

In the Metropolitan Museum, New York, 81.6.60. Gift of John Taylor Johnston, 1881. From the King Collection.

DEMETER. She is enthroned in a chariot, drawn by two elephants, on each of which a driver is sitting, whip in hand. She wears a chiton and a himation, and holds ears of wheat in her right hand, and a cornucopia in her left. The side of the chariot is decorated with two Erotes, in relief. The throne has turned legs; its back is shown in front view, the legs in profile. Ground line.

For similar representations cf. *M.M.A. Cat. of Gems*, 1956 ed., no. 349; Furtwängler, *Beschreibung*, no. 6745; Imhoof-Blumer and Keller, *Tier- und Pflanzenbilder*, pl. XIX, 43.

King, *Antique Gems*, pl. III, 8; *Ant. Gems and Rings*, woodcuts, pl. XXXII, 2, and copper plates, second group, III, 8; *Handbook*, pl. LXXV, 6; *Precious Stones*, p. 215.

Richter, *M.M.A. Cat.*, 1920 ed., no. 133; 1956 ed., no. 348.

131. *Agate cameo*, of two layers. 17 × 12 mm.

In the Cabinet des Médailles, Paris.

HADES CARRYING OFF PERSEPHONE. She is sitting on his right shoulder, clothed in a girded chiton, and holding a flower in one hand, the hand of Hades in the other. Only the upper part of his body is shown.

Marion du Mersan, *Histoire du Cabinet des Médailles* (1838), p. 107, no. 11.

Chabouillet, *Cat.*, no. 89.

Babelon, *Cat. des Camées*, no. 119.

132. *Chalcedony cameo*, of two layers. Fractured at right. 28 × 25 mm.

In the Cabinet des Médailles, Paris. Gift of the duc de Luynes in 1862.

DEMETER AND TRIPTOLEMOS. She is seated at the left, holding up a flower. In front of her Triptolemos is standing, wearing a chlamys and holding a bag full of the seed he has brought her. She wears a chiton, a himation, and sandals. Behind her is a pillar with a tragic mask mounted on it.

Département des Médailles, *Description sommaire des monuments exposés* (1817), p. 140, no. 118.

Babelon, *Cat. des Camées*, no. 123, pl. XIII.

133. *Sardonyx cameo*, of two layers. Mounted in an enamelled frame of the seventeenth century. 36 × 40 mm.

In the Cabinet des Médailles, Paris. The face of Eilythia is missing. I follow Babelon's interpretation of the scene.

BIRTH OF IAKCHOS. Persephone, mother of young Iakchos, is seated on a throne, in front view, and is in the act of consigning the infant to Eileithyia, who stretches out both arms for him. At the right, Demeter is standing, in a dignified pose, holding a sheaf of wheat. Demeter and Persephone each wear a chiton and himation; Eileithyia only a himation, loosely draped round the lower part of her body. The ground is indicated.

Iakchos, one of the chief Eleusinian deities, often called the mystic Dionysos, is variously referred to in ancient literature as the son of Demeter, the son of Persephone, the husband of Demeter, the son of Dionysos, and a third Dionysos. On this cameo he clearly appears as the son of Persephone. Cf. Höfer, in Roscher's *Lexikon*, s.v. Iakchos, cols. 1 ff.; E. Simon, *Antike Kunst*, IX, 1966, pp. 79 ff.

Millin, *Description des tombeaux de Canosa* (1816), p. 45.

Marion du Mersan, *Histoire du Cabinet des Médailles* (1838), p. 112, no. 65.

Chabouillet, *Cat.*, no. 59.

Babelon, *Cat. des Camées*, no. 76.

Heydemann, *Dionysos Geburt und Kindheit*, 10. *Hallisches Winkelmannsprogramm*, 1885, p. 16 (interpreted the scene as the infant Dionysos with the three nymphs of Nysa).

134. *Sardonyx cameo*, of three layers, set in a frame of the eighteenth century. 52 × 45 mm.

In the Cabinet des Médailles, Paris.

BUSTS OF DEMETER-CERES AND PERSEPHONE-PROSERPINA, side by side, in profile to the left. Ceres wears a veil and a wreath, Proserpine a diadem. Both have chitons. At the back of the stone an artist of the Renaissance has drawn the group of the Laokoon.

Marion du Mersan, *Histoire du Cabinet des Médailles* (1838), p. 112, no. 63.

Chabouillet, *Cat.*, no. 58.

Babelon, *Cat. des Camées*, no. 122.

135. *Plasma intaglio*. 11 × 9 mm.

In the Metropolitan Museum, New York, 41.160.474. Bequest of William Gedney Beatty, 1941.

KYBELE, seated on a throne, in partly frontal, partly three-quarter view. In her right hand she holds out a patera; the left is lowered and rests on her *tympanon*. She wears a girded chiton, a himation that covers the lower part of her body, and a mural crown. The back of the throne is shown frontal, the near part of the seat in profile, with a lion in relief on its side, whereas the lion on the farther side is represented as if in the round, with forepart frontal. Ground line.

Cf. the similar representation on a stone in the British Museum (Walters, *Cat.*, no. 1676), where the lions are shown in different directions.

Richter, *M.M.A. Cat.*, 1956 ed., no. 351.

136. *Plasma intaglio*. 27 × 37 mm.

In the Museo delle Terme, Rome, Numismatic section, inv. 108061.

KYBELE, seated on a stool, with a lion on each side. In one hand she holds a globe, in the other a bowl. She wears a chiton and a himation. Her feet are on a footstool; on her head is a modius. Ground line.

137. *Nicolo intaglio*. 15 × 20 mm.

In the Cabinet des Médailles, Paris.

KYBELE, sitting on a galloping lion, holding a sceptre in one hand, a lighted torch in the other. Short ground line below the hindlegs of the lion.

Cf. the similar representations on coins of Septimius Severus and Caracalla.

Mariette, *Traité des pierres gravées*, II, pl. IV.
Chabouillet, *Cat.*, no. 1409.

138. *Sard intaglio*. 12 × 15 mm.

In the British Museum. From the Blacas Collection (Blacas 72).

HEPHAISTOS-VULCAN, sitting on the ground, working on a shield. He is bearded and wears a short tunic, girded at the waist. In front is a cuirass, already finished. Ground line. Presumably the armour is destined for Achilles.

Walters, *Cat.*, no. 1346.

139. *Sardonyx cameo*, of two layers, set in an enamelled frame. 70 × 57 mm.

In the Cabinet des Médailles, Paris. The large basin at the bottom is a modern restoration.

APHRODITE preparing to wash herself at a fountain. She is taking off the shoe on her left foot and supporting herself with the other hand against the pillar of the fountain. She is nude except for a mantle hanging from her left arm. Opposite her is Eros, engaged in filling the louterion from the lion's head spout with water, ready for his mother's bath.

Chabouillet, *Cat.*, no. 40.

Babelon, *Cat. des Camées*, no. 43, pl. VI.

Furtwängler, *A.G.*, vol. III, p. 331, fig. 173.

140. *Sardonyx cameo*, of two layers. Set in an enamelled frame. 30 × 35 mm.

In the Cabinet des Médailles, Paris.

APHRODITE, sitting under a tree, with three baby Erotes around her, and with a Silenos in the offing. She wears a mantle draped round the lower part of her body. One of the Erotes is seated on her lap, demanding attention; another sits on a high, rock-like base, holding a pair of cymbals; a third sits on the ground, with one arm outstretched, evidently demanding the cymbals from his brother. Silenos is standing on the left, bending forward and holding on to a branch of the tree with his left hand – quietly watching the scene. In the exergue are a pair of cymbals, a syrinx, and a fish.

The scene was interpreted as 'Hermaphrodite with Silenos' by Babelon. For a replica in glass cf. Babelon, *Cat. des Camées*, no. 53, pl. VII c.

T. Dumersan, *Silène précepteur des Amours* (1824).

Chabouillet, *Cat.*, no. 39.

Babelon, *Cat. des Camées*, no. 52, pl. VII.

141. *Sardonyx cameo*, of two layers. 17 × 21 mm.

In the Cabinet des Médailles, Paris. Gift of the duc de Luynes in 1862. He acquired it at the sale of the Collection Révil in 1845.

APHRODITE, riding on two hippocamps over the sea, holding the reins in her right hand. A mantle is loosely draped around her. In the water, in front of her, a little Eros is swimming. The sea is indicated by wavy ridges.

Département des Médailles, *Description sommaire des monuments exposés* (1867), p. 139, no. 1.

Babelon, *Le Cabinet des Antiques*, p. 57, pl. XIX, 3; *Cat. des Camées*, no. 54.

142. *Sardonyx intaglio*, of three layers. 24 × 20 mm.

In the Cabinet des Médailles, Paris.

VENUS VICTRIX. She is standing by a tree, holding a helmet in one hand, a spear in the other. A himation is hanging from one arm; a shield is by her side. Ground line.

Sculptural type.

Chabouillet, *Cat.*, no. 1552.

143. *Jasper intaglio*. 10 × 13 mm.

In the Cabinet des Médailles, Paris, no. 1552 bis (M 2133).

VENUS VICTRIX, in back view, with head in profile, leaning on a column and holding a wreath in both hands. By her side are a shield with an embossed head, and a spear.

144. *Sardonyx cameo*. Diam. 24 mm.

In the National Museum, Naples, inv. 25858.

APHRODITE, with two attendants and three baby Erotes. Aphrodite is seated in the centre on a rock, in partly three-quarter view; with her right hand she is holding down the lid of a cylindrical receptacle, inside which is a little Eros. Her two companions are engaged in trying to recapture two other Erotes who have escaped on to a tree; one of the women, in three-quarter back view, is using a stick to induce an Eros to come down; the other, in profile view, is stretching out both arms to catch another Eros who is flying toward her. The three female figures have mantles loosely draped around them; all wear bracelets; Aphrodite has also a necklace. The Erotes are nude. There is a thick ground line.

The composition was evidently copied from a Hellenistic painting, and recurs on other gems; cf. no. 145. In a painting from Stabiae (Hermann, *Denkmäler der Malerei*,

pl. 199, b; Elia, *Pitture di Stabiae* (1957), pl. XLIII there is a cylindrical receptacle, a kind of cage, with an Eros inside it. It was copied in the eighteenth century (cf. *Le antichità di Ercolano* (1762), III, pl. 7; Fiske Kimball, in *Studies presented to D. M. Robinson*, II, p. 1256, pl. 98) and was reproduced on a crystal intaglio of the eighteenth to nineteenth century; cf. Dalton, *Post-Classical Gems*, p. 94, no. 660 (ill.).

Bracci, *Memorie*, (1784), tav d'agg. 18, 2.

Ruesch, *Guida*, p. 457 (not ill.).

Richter, *A.J.A.*, LXI, 1957, p. 268, pl. 81, 18.

145. *Fragment of a sardonyx cameo*. Only the lower part is preserved. Width 33 mm.

In the Metropolitan Museum of Art, New York, 29.175.2. Gift of Milton Weil, 1929.

APHRODITE, WITH TWO ATTENDANTS. She is seated on a rock in the centre, while they are engaged in trying to recapture the baby Erotes who have escaped on to a tree. There are remains of the tree trunk and of the cylindrical receptacle.

The composition is the same as in no. 144, but with small variations: Aphrodite sits with her body more erect, and with her right leg further extended; the attendant on the right wears a chiton as well as a himation; an exergue has been added with growing plants and a bucranium.

Richter, *M.M.A. Cat. of Gems*, 1956 ed., no. 612.

146. *Sardonyx cameo*. Fractured along the edge. 25 × 20 mm.

In the National Museum, Naples, inv. 25845. From the Medici Collection.

APHRODITE EPITRAGIA, riding on a ram over the sea. She is sitting sideways on the animal, and holds an inverted torch in her left hand, and in her right a fold of her mantle which covers the lower part of her body and blows in the wind at her back; on her arms are bracelets. Behind is a little Eros swimming in the sea.

On the type cf. Rossbach, *Griechische Antiken des archäologischen Museums in Breslau*, 1889, p. 30, note 3; Stephani, *Compte rendu*, 1869, pl. 85, note 5; Bernoulli, *Aphrodite*, p. 411; Böhm, *J. d. I.*, IV, 1889, p. 209, no. 10.

Gaedeckens, *Unedierte antike Bildwerke I* (1873), pl. 4, 6, p. 22. Furtwängler, *A.G.*, pl. LVII, 22.

Pesce, *Museo Nazionale di Napoli, Oreficeria . . .*, p. 65, fig. 30, 4.

147. *Sard intaglio*. 15 × 12 mm.

In the British Museum, 65.7-12.142. Purchased from Castellani in 1865.

APHRODITE AND EROS. Aphrodite is seated on a quadrangular base, with one arm outstretched, the other lowered toward Eros, who stands before her, bow in hand. She is evidently directing him to shoot at someone. Aphrodite wears a mantle round the lower part of her body. Eros is nude. Two separate ground lines for the two figures.

A similar composition appears on a clay sealing found at Selinus in a Hellenistic context (cf. *Not. d. Scavi*, 1883, pl. 9, no. 80, p. 305), and on a Hellenistic gem in the British Museum, Walters, *Cat.*, no. 1156. Cf. my vol. I, p. 143 and no. 551. For a fourth-century version cf. the engraving on a bronze mirror-cover in the Louvre, MND 262 (De Ridder, *Cat. des Bronzes II*, no. 1700, pl. 82; Boardman, *Greek Art*, fig. 153).

Walters, *Cat.*, no. 1450.

148. *Chalcedony intaglio*. 16 × 25 mm.

In the British Museum, 76.6-4.1233. Purchased from Castellani in 1872.

FOUR EROTES in a procession. The first (with both wings indicated at his back) carries some object (a casket?); the second holds up a wreath in his right hand; the third is riding on a goat, grasping one of its horns with his right hand, while with the left he holds up a filleted thyrsos. Round the goat's neck is a leash, which is held by the second Eros. The fourth Eros is vigorously blowing a double flute; behind him is a large lidded jar. The ground is indicated by irregular lines surmounted by growing plants.

Walters, *Cat.*, no. 1533.

149. *Amethyst intaglio*. 22 × 16 mm.

In the Cabinet des Médailles, Paris.

WINGED FIGURE (EROS?), standing in partly frontal view, with his hand on a lyre, which is placed on a tripod. By his side is a griffin. The tripod is set on a quadrangular, garlanded base (an altar?). Ground line.

Mariette, *Traité II*, pl. XVII. ('Le génie de la poésie'). Chabouillet, *Cat.*, no. 1467. ('Le génie d'Apollon').

150. *Red jasper intaglio*. 14 × 11 mm.

In Corpus Christi College, Cambridge.

EROS, beating down the fruit from an olive tree with a long stick. On the tree a bird is sitting. Ground line.

Middleton, *The Lewis Collection of Gems*, no. B 120, p. 70 (not ill.).

151. *Carnelian intaglio*. 12 × 15 mm.

In the National Museum, Athens, inv. 493. Gift of K. Karapanos.

EROTES GATHERING FRUIT from an olive tree. One is climbing up a ladder; a second is already plucking the fruit – in mid-air, but with a ground line; a third is putting the collected fruit into a large vase. Round the trunk of the tree a snake is coiled. Ground line.

For similar representations cf. Fossing, *Cat. of the Thorvaldsen Gems*, no. 1735, and my no. 152.

Svoronos, *J.I.A.N.*, xv, 1913, no. 178, pl. III.

152. *Red jasper intaglio*. 13.5 × 10.5 mm.

In the Museo Nazionale di Aquileia, inv. 49137.

TWO EROTES GATHERING FRUIT from a tree. One is going up a ladder to get the fruit, the other is on the ground, ready to receive it and place it in the near-by receptacle. Ground line. Similar to the preceding.

Sena Chiesa, *Gemme del Mus. Naz. di Aquileia*, no. 300, pl. xv.

153. *Red jasper intaglio*. 13 × 10 mm.

In the British Museum, 89.8–10.17. Bought in 1889.

EROS is standing by a large vine-tree, from which he has just plucked a bunch of grapes; he holds it up in his left hand, while in his right is the sickle. Ground line.

Walters, *Cat.*, no. 1503.

154. *Carnelian intaglio*. 12 × 16 mm.

In the Cabinet des Médailles, Paris. Gift of Pauvert de La Chapelle in 1899. Found in South Italy.

WEDDING OF EROS AND PSYCHE. To the right is the garlanded door of the bridegroom. At the head of the procession is an Eros playing the double flute. He is followed by a dancing Eros with a torch. Then comes Eros, the bridegroom, who turns round to give his hand to Psyche, who follows demurely; both she and her Eros are draped, whereas the other Erotes are nude. Behind Psyche is the indication of another door, evidently that of the house of the bride (so Furtwängler). At the back is a curtain hung up from a tree for the festive occasion. Ground line.

Cf. no. 706, signed by Tryphon.

Furtwängler, *A.G.*, pl. I, 34.

Babelon, *Catalogue de la Collection de Pauvert de La Chapelle*, no. 112.

155. *Sard intaglio*. 13 × 14 mm.

In the British Museum. From the Towneley Collection (T 103).

PSYCHE, seated on a stool (diphros), surrounded by three Erotes. One is binding her hands behind her back; another is holding up a lighted torch in front of her; a third is flying toward her, with a branch in one hand, a bottle (?) in the other. Psyche has butterfly wings and wears a chiton and a mantle round the lower part of her body; her feet rest on a footstool. Two separate ground lines.

Walters, *Cat.*, no. 1463.

156. *Plasma intaglio*. 9 × 8 mm.

In the Museo delle Terme, Rome, Numismatic section, inv. 78732.

EROS, sitting on the ground and stretching out his arms toward a butterfly. At his back is a tree. Ground line.

157. *Carnelian intaglio*. 12 × 12 mm.

In the Cabinet des Médailles, Paris. Gift of the duc de Luynes in 1862 (no. 54).

EROS, nude, in profile to the right, playing the lyre. He is sitting on a rock, on which a folded garment is placed as a cushion. Ground line.

158. *Burnt intaglio*. 13 × 12 mm.

In the Museo Nazionale di Aquileia, inv. 26031.

EROS, in profile to the right, playing the double flute.

Sena Chiesa, *Gemme del Museo Naz. di Aquileia*, no. 286, pl. xv.

159. *Carnelian intaglio*. 14 × 20 mm.

In the Cabinet des Médailles, Paris. Acquired in 1853.

EROS, in a half-kneeling position, is engaged in strangling a cock. At his back a butterfly is flying away. Ground line.

Chabouillet, *Cat.*, no. 1592.

160. *Sard intaglio*. 10 × 11 mm.

In the Fitzwilliam Museum, Cambridge.

EROS, seated on a rock, holding up a wreath. In front of him is a lighted torch. Ground line.

Middleton, *Cat.*, no. 22, pl. II.

161. *Banded agate intaglio*. 7 × 9 mm.

In the Ashmolean Museum, 896. Acquired through the Fortnum bequest. Bought in Naples.

EROS, riding on a sea monster over the sea, in profile to the right. In his left hand he holds a trident, in his right the reins. In the sky a bird is flying. The sea is indicated by wavy lines.

162. *Plasma intaglio*. 5.5 × 5 mm.

In the Cabinet des Médailles, Paris.

EROS is sitting on a horse, which turns its head to look at him. Ground line.

Chabouillet, *Cat.*, no. 1874.

163. *Carnelian intaglio*. 15 × 13 mm.

In the National Museum, Athens, inv. 873. Gift of K. Karapanos.

EROS KNEELING ON A CAMEL, which is walking slowly to the left with a dignified air. Eros holds the reins in his raised left hand. Ground line.

Svoronos, *J.I.A.N.*, xv, 1913, no. 655, pl. ix.

164. *Sardonyx cameo*. 45 × 34 mm.

Once in the possession of Lorenzo Medici. In the National Museum, Naples, inv. 25840. From the Farnese Collection.

DIONYSOS, reclining in a chariot, with one arm round the neck of a young satyr. The chariot is drawn by two Psyches with butterfly wings. The reins are held by a little Eros, who stands on the pole and lifts a lighted torch like a whip. Another Eros is at the back, shoving forward one of the wheels. Dionysos wears a mantle, billowing in the wind; the Psyches have long, sleeveless chitons with overfolds; the Erotes are nude. At the back a gnarled vine tree is growing. Below a thick ground line, beneath which is the inscription Laur. Med. (Lorenzo Medici).

Bracci, *Memorie*, I (1784), tav. d'agg. 22, 3.

Museo Borbonico di Napoli, iv (1832), pl. 39, 1.

Archäologische Zeitung, vi, 1848, pl. 23, 2.

Robiou and Lenormant, *Chefs-d'œuvre* 1, pl. 23, 2.

E. Müntz, *Les précurseurs de la Renaissance* (1882), pl. for p. 191, no. 8.

Stephani, *Compte rendu*, 1863, p. 227, 2, and 1877, p. 189, 3.

Jahn, *Archäologische Beiträge*, p. 187.

Furtwängler, *A.G.*, pl. lvii, 15.

Pesce, *Museo Nazionale di Napoli, Oreficeria*. . . , p. 65, fig. 30, 5.

L. Curtius, *Falsche Kameen*, *Arch. Anz.*, 1944/45, cols. 15 f. pl. 18, 3.

165. *Sardonyx cameo*, of two layers. Mounted in a modern frame set with pearls. 42 × 46 mm.

In the Cabinet des Médailles, Paris.

The scene is composed in two registers:

(1) BACCHUS AND ARIADNE riding in a chariot drawn by two centaurs, one of whom is playing the lyre, the other the cymbals. They are preceded by an Eros holding the nuptial torch. Bacchus, holding his thyrsos, is seated on Ariadne's lap, who is caressing him, while an Eros is putting a veil around them.

(2) Below appear to be Oceanus and his wife Tethys, with a nymph approaching them, perhaps announcing the marriage of Bacchus and Ariadne. They should symbolize the sea, while the scene above takes place in the air. So there are no ground lines.

Chabouillet, *Cat.*, no. 61.

Babelon, *Cat. des Camées*, no. 79.

Furtwängler, *A.G.*, vol. iii, p. 331.

166. *Red jasper intaglio*. 16 × 13 mm.

In the National Museum, Athens, inv. 895. Gift of K. Karapanos.

DIONYSOS IN HIS TEMPLE. He is shown nude, standing in front view, with head turned in profile to the left. With the right hand he holds a kantharos by one handle, in the left a thyrsos. The temple is indicated by two columns surmounted by an epistyle and a pediment. Winding round the columns and the epistyle is a vine with clusters of grapes. Ground line. The figure is evidently intended for a cult statue of Dionysos placed inside a temple. On the back of the stone is the inscription: Εὐφρασ, for Εὐφράτιος or Εὐφραστος, the owner of the stone?

Svoronos, *J.I.A.N.*, xv, 1913, no. 130, pl. ii.

Richter, *Hesperia*, xxxv, 1966, p. 169, pl. 53, i.

167. *Nicolo cameo*. 25 × 19 mm.

In the Royal Coin Cabinet, The Hague. From the Thoms Collection. Bought in Rome in 1730.

DIONYSOS, standing by a vine tree, with an Eros flying toward him. He is shown in front view, with head turned in profile to the right. In one hand he holds a thyrsos, in the other an oinochoe. He wears a vine wreath, high boots, and a chlamys loosely draped round him. By his side is a panther. Ground line.

Thoms Collection, pl. iii, 9.

168. *Yellow quartz or topaz intaglio*. 42 × 20 mm.

In the Cabinet des Médailles, Paris.

DIONYSOS, standing in profile to the right. In his left hand he holds a filleted thyrsos, in his right a kantharos by the handle. Behind him is a high, garlanded stand (altar?) on which a mask is placed. He is bearded and wears a mantle which leaves his right shoulder bare. Ground line.

The style is archaizing.

Buonarroti, *Osservazioni istoriche sopra alcuni medaglioni antichi* (1698), v, p. 440.

Chabouillet, *Cat.*, no. 1626.

Furtwängler, *A.G.*, pl. xxv, 23.

169. *Plasma intaglio*. 16 × 11 mm.

In the Cabinet des Médailles, Paris.

BUST OF DIONYSOS, in profile to the right. On his head is an ivy wreath and a mantle is draped round his neck.

Chabouillet, *Cat.*, no. 1622.

170. *Amethyst intaglio*. 21 × 16 mm.

In the Metropolitan Museum, New York, 49.21.1. Gift of Rupert L. Joseph in 1949. Formerly in the Wyndham Cook Collection.

BUST OF DIONYSOS, in three-quarter view. He has a vine-wreath encircling his head, and a mantle on his right shoulder. A single lock descends on each shoulder.

Replica of the herm of Dionysos on the red jasper, signed by Aspasios, in the British Museum (my no. 643), and on the amethyst in Florence (cf. Furtwängler, *A.G.*, pl. xli, 4; Vollenweider, *St.*, pl. 57, 10, pl. 65, 2).

Burlington Fine Arts Club Exh., 1904, no. M, 87.

Smith and Hutton, *Cat. of the Wyndham Cook Coll.*, p. 27, no. 103.

Richter, in *Studies presented to D. M. Robinson*, I, pp. 721f., pls. 85, c, 86, a; *M.M.A. Greek Handbook*, p. 151; *M.M.A. Cat. of Gems*, 1956 ed., no. 322.

171. *Amethyst intaglio*. 17 × 21 mm.

In the Cabinet des Médailles, Paris. Gift of the duc de Luynes in 1862 (no. 64).

HERM OF DIONYSOS, in three-quarter view to the right. He is bearded and wears a wreath and a fillet.

Cf. no. 170.

Les Pierres gravées, Guide du visiteur (1930), p. 38, no. 64.

172. *Amethyst intaglio*. 18 × 14 mm.

In the Cabinet des Médailles, Paris.

HEAD OF DIONYSOS-BACCHUS, in three-quarter view, wearing a taenia.

Mariette, *Traité*, II, têtes, no. 115 ('tête de sacrificateur').

Chabouillet, *Cat.*, no. 1621 'Bacchus'.

173. *Agate intaglio*. 12 × 18 mm.

In the Cabinet des Médailles, Paris. Acquired in 1848. Brought from Smyrna by M. Guys, French consul.

HEADS OF DIONYSOS AND A SILENOS, CONFRONTED. The head of the Silenos resembles the portraits of Sokrates, and may have been intended to represent him; the head of Dionysos somewhat resembles Epikouros.

Chabouillet, *Cat.*, no. 1644.

174. *Emerald intaglio*. 11 × 14 mm.

In the Cabinet des Médailles, Paris. Gift of the duc de Luynes, 1882 (no. 43).

BUST OF A SILENOS, in profile to the left. He is bald and wears an ivy wreath. A mantle is draped on his left shoulder. The physiognomy resembles that of Sokrates, and the ear is of human form.

Cf. the almost identical carnelian intaglio in New York, Richter, *M.M.A. Cat. of Gems*, 1956 ed., no. 641.

175. *Carnelian intaglio*. 18 × 14 mm.

In the Cabinet des Médailles, Paris.

A SILENOS, standing in profile to the left, is playing the double flute. A mantle hangs down over his right shoulder. Ground line.

Chabouillet, *Cat.*, no. 1641.

176. *Carnelian intaglio*. 14 × 12 mm.

In the Cabinet des Médailles, Paris. Gift of Pauvert de La Chapelle in 1899. From the Alessandro Castellani Collection.

SILENOS, crouching in front view, playing the double flute. He wears a nebris down his back. His feet are human. Hatched border.

W. Frochner, *Sale Cat. of the Al. Castellani Collection*, Rome, 1884, no. 1002.

Babelon, *Catalogue de la Collection Pauvert de La Chapelle* no. 119.

177. *Agate-onyx cameo*, of two layers, one translucent. In a gilded silver mount. 35 × 25 mm.

In the Cabinet des Médailles, Paris. Cited in the inventory of 1664 (no. 277).

SATYR DANCING, with head thrown back, holding a thyrsos in one hand, a lamp in the other. He wears a nebris, which floats in the wind behind him. Thick ground line.

The motif is common in Hellenistic and Roman art; cf. nos. 178–180.

Marion du Mersan, *Histoire du Cabinet des Médailles* (1838), p. 113, no. 77.

Chabouillet, *Cat.*, no. 78 ('pierre retouchée par un moderne'). Babelon, *Cat. des Camées*, no. 94.

178. *Sardonyx intaglio*. 36 × 28 mm.

In the Cabinet des Médailles, Paris.

SATYR DANCING, with his head thrown back. In one hand he holds a filleted thyrsos, in the other a kantharos. A panther's skin hangs from his left arm. On the ground is an upturned krater. A short ground line under the right foot.

Mariette, *Traité*, II, pl. XI.

Chabouillet, *Cat.*, no. 1648.

Babelon, *Cab. des Antiques*, pl. LVI, 17.

179. *Sard intaglio*. 15 × 18 mm.

In the Cabinet des Médailles, Paris, E 400.

SATYR DANCING, with head thrown back, and shouldering a filleted thyrsos. An animal's skin is slung over his left arm. Short ground line.

180. *Green agate intaglio*. 29 × 19 mm.

In the British Museum, 1918.2–9.1. Bequeathed by John Ford Esq., in 1918.

SATYR DANCING. He holds a filleted thyrsos in his left hand, and from his outstretched right arm a panther's skin is hanging. At his feet is a shepherd's crook. He is nude and wears a wreath in his hair. Short ground line.

Walters, *Cat.*, no. 1595.

181. *Chalcedony intaglio*. 22 × 14 mm.

In the Cabinet des Médailles, Paris. Gift of the duc de Luynes in 1862 (no. 69).

SATYR, in a half-kneeling position, and wearing a nebris, is in the act of extracting a thorn from the foot of a

companion. The latter is sitting on a rock and lifts his head in pain. He is nude, except for a nebris hanging from his right shoulder. Two ground lines.

Cf. the sculptured group in the Vatican, Helbig-Speier, *Führer*⁴, I, no. 521.

Les Pierres gravées, Guide du visiteur (1930), p. 138, no. 69, (not ill.).

182. *Red jasper intaglio*. 13 × 14 mm.

In the Ashmolean Museum, Oxford, 1941.293.

SATYR, nude, is standing on tiptoe to the left, with a wineskin on his right shoulder, from which wine is flowing into a high-stepped amphora. Ground lines for the satyr and for the amphora.

A vivid and expertly carved rendering.

183. *Sard intaglio*, set in an eighteenth-century gold mount. 52 × 31 mm.

In the Royal Coin Cabinet, The Hague. Probably from the collection of the Duchess of Orleans; then in that of Baron de Smeth.

SATYR, walking to the right, carrying a filleted thyrsos in one hand and a kantharos in the other; the kantharos is evidently full of wine and has to be carried carefully. He is nude, except for an animal's skin slung over his left shoulder. Thick ground line.

Cf. the glass intaglios in Berlin (Furtwängler, *Beschreibung*, no. 3937, *A.G.*, pl. xxxvii, 31) and Geneva (Fol, *Le Musée Fol*, II, pl. xxxv, 10) with almost identical figures, as well as the relief from Pompeii (Spinazzola, *Le arti decorative in Pompei*, pl. 53), all of which were evidently derived from a Hellenistic original, now lost.

A comparison with a modern rendering of this subject (cf. Lippert, *Dactyllothek* I, 467; Guépin, *op. cit.*, p. 55, fig. 13) would seem to indicate, by way of contrast, the antiquity of the stone in The Hague.

Gravelle, *Pierres gravées*, II, 1737, pl. xxvii.

D. Lippert, *Die Daktyllothek* (1747), I, no. 468.

Guépin, *Vereeniging* . . . , xli, 1966, pp. 54f., fig. 8.

Vollenweider, *St.*, pl. 80, fig. 4, and pl. 82, fig. 1, p. 71 with note 44.

184. *Amethyst intaglio*. 13 × 29 mm.

In the Cabinet des Médailles, Paris, M 5145.

SATYR, walking to the right, with head turned back. He holds a filleted thyrsos in one hand, and a bunch of grapes in the other. On the ground are a volute-krater, and a

baby satyr, who is stretching out its arms to the grapes. Ground line.

185. *Sapphirine sard intaglio*. 13 × 10 mm.

In the Cabinet des Médailles, Paris.

BUST OF A SATYR, in almost front view. A nebris is fastened round his neck.

Chabouillet, *Cat.*, no. 1647.

186. *Sard intaglio*. 13 × 11 mm.

In the Metropolitan Museum, New York, 81.6.85. Gift of John Taylor Johnston, 1881. From the King Collection.

BUST OF A YOUNG SATYR, in slight three-quarter view. He wears an ivy wreath on his head, and a fawn's skin on his right shoulder.

Hellenistic type. Cf. the young satyr signed by Aulos, my no. 647 – a similar, vivid representation.

King, *Ant. Gems and Rings*, II, woodcuts pl. XXIX, 1, and copper plates, first group, 1, no. 7.

Richter, *M.M.A. Cat. of Gems*, 1920 ed., no. 171; 1956 ed., no. 332.

187. *Sard intaglio*. 9 × 13 mm.

In the Museum of Fine Arts, Boston, 23.588. From the collection of E. P. Warren, who bought it from Rhousopoulos. Said to have come from Asia Minor.

BUST OF A YOUNG SATYR, in profile to the right. He is shown smiling and wearing an animal's skin, knotted round his neck.

Furtwängler, *A.G.*, pl. LXI, 68.

Bulle, *Neue Jahrbücher*, 1900, pl. 2, no. 51.

Burlington Fine Arts Club Exh., 1904, no. O, 25.

Beazley, *Lewes House Gems*, no. 106.

188. *Sard intaglio*. Fractured at left. 17 × 17 mm.

In the British Museum, 1923.4–1.189.

SILENOS, dancing and playing the lyre. Behind him is his filleted thyrsos; in front are a tree, and a shrine perched on a rocky eminence. Ground line.

An interesting attempt at a landscape, evidently derived from a Hellenistic original. Cf. the similar representation in the Hermitage, Furtwängler, *A.G.*, pl. XLII, 60.

Walters, *Cat.*, no. 1584.

189. *Carnelian intaglio*. 10 × 15 mm.

In the Cabinet des Médailles, Paris. Gift of the duc de Luynes in 1862 (no. 67).

SILENOS, bearded and nude, is shown sitting on a rock, in profile to the left, in a contemplative attitude, with one hand raised, the other lowered. Ground line.

190. *Chalcedony cameo*. Fractured. 48 × 35 mm.

In the Cabinet des Médailles, Paris. Acquired in 1896. The back is hollow, and at the top there are two holes for attachment.

HEAD OF A SILENOS, frontal, wearing an ivy wreath. He has human ears (one is broken off).

Somewhat resembles Sokrates.

Babelon, *Cat. des Camées*, no. 104.

190 bis. *Gold ring*, with engraved bezel. Diam. 25 mm.

In the Louvre, Bj. 1052.

MAENAD, holding a filleted thyrsos in one hand, a drawn sword in the other. She wears a girded chiton and a himation. Her hair is flying; the wind has caught the folds of her garments. Short ground line.

De Ridder, *Catalogue sommaire des bijoux antiques*, no. 1052.

191. *Red jasper intaglio*. 20 × 17 mm.

In the British Museum, 65.7–12.222. Purchased from Castellani in 1865.

BUST OF PAN, in front view. He has a human face, with a long beard and moustache, but goat's ears and horns. He wears a wreath of grain on his head and a mantle over his shoulders.

In the field is the inscription: Πάν μύστ[ης], 'Pan, the initiated'.

Walters, *Cat.*, no. 1650.

192. *Red jasper intaglio*. 15 × 11 mm.

In the British Museum. From the Towneley Collection (T 283).

MASKS OF PAN AND A SILENOS, conjoined, back to back. Above is a star; below, a shepherd's crook.

Walters, *Cat.*, no. 1623 (not ill.).

193. *Carnelian intaglio*, with white patches of silex. 20 × 16 mm.

In the Cabinet des Médailles, Paris.

PAN, with a companion on his back, is walking to the left, and stooping to pick up an apple. Both are nude and have little horns sprouting from their heads.

Cf. the similar representations in the British Museum,

Walters, *Cat.*, nos. 1590, 1591, where, however, the figures are satyrs, with no horns.

Chabouillet, *Cat.*, no. 1657.

194. *Sardonyx intaglio*. 15 × 13 mm.

In the Cabinet des Médailles, Paris.

PAN AND A NYMPH. He has pulled off her garment and is about to attack her, while she tries to defend herself. By her side is a receptacle on a support – a louterion (?), in which the nymph was preparing to bathe.

In the field is inscribed: Παναίου, and in the exergue: Ἀφροδίτη. The inscriptions have been differently interpreted and dated (cf. bibliography). The little girl can hardly be interpreted as Aphrodite.

Raoul-Rochette, *Lettre à Mons. Schorn, Supplément au catalogue des artistes de l'antiquité*, p. 147, no. 61.

Caylus, *Recueil d'antiquités*, v, vi, pl. 51, no. 3, p. 137.

Chabouillet, *Cat.*, no. 1581.

Brunn, *Geschichte der griech. Künstler*, II, pp. 624 f.

195. *Carnelian intaglio*. 15 × 12 mm.

In the Cabinet des Médailles, Paris, N 4114.

PAN AND A GOAT, butting. Pan has his hands on his back. On one side is a tree, on the other a column, on which a vase is placed. Ground line.

The subject is popular on gems of the Roman period. Cf., e.g., Furtwängler, Berlin, *Beschreibung*, nos. 8223, 8675; Richter, *M.M.A. Cat. of Gems*, 1956, no. 336; Fossing, *Thorvaldsen Gems*, no. 847. Also the similar compositions on marble reliefs, wall paintings, pottery, and metalwork (Wernicke in Roscher's *Lexikon*, s.v. Pan, cols. 1470 f.).

196. *Sard intaglio*. 13 × 9 mm.

In the British Museum. From the Towneley Collection (T 4).

PRIAPUS, standing, holding a basket full of fruit or vegetables. He wears a skin down his back.

Walters, *Cat.*, no. 1652 (not ill.).

197. *Sardonyx cameo*, of two layers. 22 × 27 mm.

In the Cabinet des Médailles, Paris.

SACRIFICE TO PRIAPUS. A Silenos is seated beneath a plane tree, playing the double flute, while two women approach, bringing offerings, evidently to Priapos, of whom a statue mounted on a herm is seen in the background. The young woman wears a chiton and a himation, and holds a patera with fruit in one hand, a jug in

the other. The old woman, also draped in chiton and himation, and with a veil over the back of her head, has some object wrapped in a cloth, which she has brought to the god. Ground line.

Chabouillet, *Cat.*, no. 84.

Babelon, *Cat. des Camées*, no. 98.

198. *Sard intaglio*. 17 × 12 mm.

In the British Museum. From the Blacas Collection (Blacas 296).

SARAPIS IN HIS TEMPLE. He is shown sitting, in front view, on a throne, holding a sceptre in his left hand and a bowl in his right. A himation covers the lower part of his body. On his head is a kalathos (modius), and by his side is an eagle. The throne has a back and turned legs. The temple is indicated by four Corinthian columns, two on either side of Sarapis, and a crowning pediment, on the apex of which is a figure of Victory driving a four-horse chariot, and at each angle the figure of a bird (?); inside the pediment is an eagle. The temple is raised on a podium, consisting of two steps.

Cf. the similar representation on Roman coins, Mattingly, *Roman Coins*, pl. XLVII, 5 (in 1967 reprint). On the debated question whether this seated type of Sarapis reproduces a statue by Bryaxis, cf. now my *Sculpture and Sculptors of the Greeks*, 1970, p. 219.

Walters, *Cat.*, no. 1773.

199. *Plasma intaglio*. 17 × 13 mm.

In the Cabinet des Médailles, Paris.

SARAPIS-PLUTO in his temple. He is shown seated on a throne, holding a sceptre; a modius is on his head and by his side the dog Kerberos. He wears a chiton and a mantle. The temple is indicated by two columns, surmounted by a pediment, inside which are two flying figures with a globe between them. In front are the steps of the podium.

Chabouillet, *Cat.*, no. 2023.

200. *Nicolo intaglio*. 12 × 14 mm.

In the Biblioteca Apostolica of the Vatican. From the Borgia Collection (no. 288).

SARAPIS, sitting on a throne, holding a sceptre in his left hand. On his head is a modius, which should make him Sarapis and not Zeus. At his feet is a sphinx. He wears a loosely draped mantle. The throne has turned legs and a back. Ground line.

Similar to no. 199.

Richter, *Hesperia*, xxxv, 1966, p. 167, pls. 53 f.

201. *Carnelian intaglio*. 15 × 12 mm.

In the Cabinet des Médailles, Paris.

BUST OF SARAPIS, in profile to the right. He wears the modius and a fillet on his head, and a chlamys fastened on his shoulder.

Chabouillet, *Cat.*, no. 2017.

202. *Amethyst intaglio*. 17 × 13 mm.

In the British Museum, 1907.7-17.1. Bought in 1907. From Egypt.

BUST OF SARAPIS, placed in the centre of three concentric ovals. He has a kalathos (modius) on his head, and wears a chlamys on his shoulders. Surrounding him are seven busts representing the days of the week: Sol, Luna, Mars, Mercury, Jupiter, Venus, and Saturn. In the outer oval are shown the twelve signs of the zodiac, each in a separate compartment.

Walters, *Cat.*, no. 1668.

203. *Sard intaglio*. 18 × 22 mm.

In the collection of the late Maxime Velay.

BUST OF HELIOS-SARAPIS, in almost front view. Round his wavy hair are rays, and at the top of his head is the kalathos (modius), decorated with lotus buds. He is bearded and wears a tunic and a mantle.

Evans, *Selection*, no. 123.

204. *Sard intaglio*. 14 × 10 mm.

In the British Museum, 65.7-12.129. Purchased of Castellani in 1865.

BUSTS OF SARAPIS AND ISIS, side by side, in profile to the right. On the head of Sarapis is a kalathos (modius), rays, and the horns of Ammon. On the head of Isis is a disk between cow's horns. Each wears a tunic and a mantle.

Walters, *Cat.*, no. 1792 (not ill.).

205. *Terracotta sealing*. The surface has suffered. 13 × 10 mm.

Found in the Nomophylakion at Cyrene, and now in the Museum of Cyrene, no. 200.

ISIS AND HARPOKRATES. She is seated on a throne and holds the child on her lap. She wears a chiton and a

himation, and on her head is a sistrum. The throne has a back and turned legs. Ground line.

Cf. the coin types of Alexandria of Imperial date, *B.M.C. Alexandria*, XVI, 762, 1123, 990.

Maddoli, *Annuario*, 1963-64, p. 81, no. 255, on fig. 17.

206. *Sard intaglio*. The lower part, from the knees down, is missing. 13 × 11 mm.

In the British Museum. From the Payne Knight Collection (RPK 47).

HARPOKRATES. He is standing, in front view, with his left arm resting on a pillar and the hand holding a cornucopia. A mantle is loosely draped around him. On his head is a lotus flower.

Natter, *Traité* (1754), pl. iv.

Walters, *Cat.*, no. 1800.

207. *Black jasper intaglio*. 26 × 18 mm.

In the Biblioteca Apostolica of the Vatican, no. 157. From the Borgia Collection.

HARPOKRATES AND A BULL, ON A BOAT. Harpokrates is shown sitting on a flower, with a lotus flower on his head; his right hand is brought to his mouth in the usual attitude; in the left he holds the flail. The bull is represented as if walking. The boat has the head of a lion on its prow, that of a ram on the stern. Hatched border.

For similar representations cf. Bonner, *Studies in Magical Amulets*, pp. 140 ff., and especially nos. 193, 199, 200, 201, 209, 210, 288, where Harpokrates is shown on a boat; for a boat of similar type cf. *ibid.*, pl. xxii, 2.

All these representations are late. There is no early Egyptian parallel of this scene of Harpokrates in a boat, so Mr. A. F. Shore of the Egyptian Department of the British Museum kindly informed me. I owe to him also the references cited above.

Raspe, no. 203, pl. vi.

208. *Rock crystal intaglio*. 21 × 26 mm.

In the Cabinet des Médailles, Paris.

MITHRAS, killing the bull. He has seized the prostrate animal by the muzzle, and is plunging his sword into its neck. He wears a radiated headdress, a girt tunic, boots, and a mantle (the Persian candys), decorated with stars, floating behind him. Beneath the bull are a dog, a scorpion and a serpent, all helping in the attack.

Chabouillet, *Cat.*, no. 2032.

209. *Chalcedony intaglio*. 16 × 20 mm.

In the Cabinet des Médailles, Paris. Acquired in 1806 from J. Millingen.

MITHRAS, killing the bull in the cave. He has seized the prostrate animal by the muzzle and is plunging his sword into its neck. He wears the Persian costume – a pointed cap, a short tunic, trousers, and boots. Behind the bull is a 'priest', similarly clothed, holding an inverted torch in each hand. A scorpion and a serpent appear beneath the bull; above Mithras are the radiated bust of Helios, the crescent of the moon, and a raven.

Chabouillet, *Cat.*, no. 2031.

210. *Garnet intaglio*. 17 × 14 mm.

In the Cabinet des Médailles, Paris.

LUNUS (MEN), the Phrygian god of the Moon, represented as a young man, in Asiatic costume, i.e. with a pointed cap, a short, girded tunic, a mantle, and boots. He holds a pomegranate in one hand, a staff in the other. Behind his head is a crescent. Ground line.

Chabouillet, *Cat.*, no. 2033.

211. *Carnelian intaglio*. 12 × 14 mm.

In the Cabinet des Médailles, Paris, F 10166, M 1497 bis.

SELENE-LUNA AND THE TWO DIOSKOUROI. She stands in the centre, lifting both hands to her head, on which is the crescent of the moon. Castor and Pollux each has a star above his head, and holds a spear in one hand; a mantle hangs from the other arm. Selene wears a girded chiton. Ground line.

212. *Sardonyx cameo*, of two layers, mounted in an enamelled frame. 28 × 40 mm.

In the Cabinet des Médailles, Paris.

EOS, driving a chariot with two galloping horses, to the right. She holds the reins in both hands, and wears a chiton, a himation, and a taenia. No ground line, for she is in the air.

Cf. Furtwängler, *A.G.*, pl. LVII, 5, and no. 700. The absence of wings and the floating garment behind the head of the figure on this cameo should identify her as Eos, not Nike.

Marion du Mersan, *Histoire du Cabinet des Médailles* (1838), p. 108, no. 23.

Chabouillet, *Cat.*, no. 24 ('Diane ou la Lune').

Babelon, *Cat. des Camées*, no. 37 ('Diane ou l'Aurore').

213. *Sardonyx cameo*. 83 × 55 mm.

In the Museum of Fine Arts, Boston, 98.756. From the Tyszkiewicz Collection.

NIKE, winged, driving a two-horse chariot to the right, while an Eros is flying toward her with a wreath. She wears a chiton which leaves her right breast bare and holds the reins in both hands. Both chariot wheels are indicated. The near horse and near wheel are carved (more or less) in the dark layer of the stone, the rest in the lighter. At the bottom, obliquely to the right, is indicated the terrain (or sea?) by slightly wavy lines.

Froehner, *Collection Tyszkiewicz*, pl. 33, 4.

Sale Catalogue of the Tyszkiewicz Collection, 1898, pl. 26, no. 275.

Furtwängler, *A.G.*, pl. LXIII, 49, and vol. III, p. 330, fig. 172.

Chase, *Guide*, p. 160, fig. 216.

Chase-Vermeule, *Guide*, fig. 259.

214. *Green glass intaglio*. Transparent. 21 × 23 mm.

In the British Museum. From the Towneley Collection (T 82).

NIKE, winged, about to sacrifice a bull. Her right foot is on the ground, the left knee is on the bull's back, and with both hands she is holding its head. She is nude, except for a mantle draped round her left leg. The bull is lying on the ground, with head turned upward. In front is a statue of Athena, placed on a pillar, on the side of which a snake appears. Ground line.

Cecil Smith, *J.H.S.*, VII, 1886, pl. E, fig. 1, p. 279.

Walters, *Cat.*, no. 3033.

215. *Glass intaglio*, transparent blue. 22 × 20 mm.

In the British Museum.

NIKE, stooping to the right and writing on a shield which she holds with her left hand. She is shown in three-quarter back view and wears a chiton draped round her legs. At her feet is a globe. Ground line.

Walters, *Cat.*, no. 3039.

216. *Glass intaglio*, imitating sard. 11 × 9 mm.

In the British Museum.

NIKE, seated to the right, writing on a shield, which is placed on her knee and which she holds with her left hand. She wears a helmet and a chiton. By her side are two more shields. Ground line.

Walters, *Cat.*, no. 3038.

217. *Banded agate intaglio*. 9 × 16 mm.

In the Ashmolean Museum, Oxford, EF 39. Acquired through the Fortnum bequest. From the Collection of Lady Fellowes.

NIKE-VICTORIA, standing on a large ring, in profile to the left. In one hand she holds a palm branch, in the other a wreath; at her feet is a globe. On either side of the ring is a butterfly, and below it a grasshopper on an ear of wheat.

For similar representations cf., e.g., Furtwängler, *Berlin, Beschreibung*, nos. 6180–6186, 7120 ff., 8065 ff., and *A.G.*, pl. L, 32, XLVI, 40–44.

218. *Agate intaglio*. 11 × 14 mm.

In Corpus Christi College, Cambridge.

NIKE, standing on the prow of a ship, holding a palm branch in one hand, a wreath in the other. Behind the ship is a dolphin.

Cf. the Nike of Samothrace, which may have inspired the design on this gem – in which case the presence here of the attributes in both hands is of special interest.

Middleton, *The Lewis Collection of Gems*, no. B 46, pp. 61f. (ill.).

219. *Carnelian intaglio*. 18 × 21 mm.

In the Cabinet des Médailles, Paris. Gift of the duc de Luynes in 1862 (no. 98).

ANTIOCHEIA, the personification of the city of Antioch. She is seated on a rock, in three-quarter view, wearing a mural crown, and with a mantle loosely draped around her. On one side of her stands Fortuna, with steering-oar and cornucopia; on the other a youth, wearing a short chiton, and holding a sword, is offering her a wreath. Below is the swimming figure of Orontes. Short ground lines under the two standing figures, and part of a rectangle under Orontes.

Representations of the statue of Antiocheia, symbolizing the city of Antiocheia (founded in 300 B.C.), are common in statues, statuettes, heads, on coins and gems; cf. the extensive collection assembled by Dohrn in his *Tyche von Antiochia* (1960). All seem to reproduce the statue by Eutychides, a pupil of Lysippos, recorded by Pausanias, VI, 2, 6; John Malalas, *Chronogr.*, XI, 276. For representations on gems, besides those here included, cf., e.g., those in Berlin, Furtwängler, *Beschreibung*, no. 2587, and in the British Museum, Walters, *Cat.*, no. 1758.

Babelon, *Cabinet des Antiques*, pl. LVI, 12.

Les Pierres gravées, Guide du visiteur (1930), p. 144, no. 98.

Dohrn, *Die Tyche von Antiochia* (1960), pl. 33, 4, middle, p. 29.

220. *Red jasper intaglio*. 12 × 15 mm.

In Corpus Christi College, Cambridge.

ANTIOCHEIA. She is seated on a rock, with her feet on the figure of Orontes shown swimming in front view.

Middleton, *The Lewis Collection of Gems*, B 109, p. 69 (not ill.).

221. *Carnelian intaglio*. 12 × 9 mm.

In the Museo Nazionale delle Terme, inv. 78709.

ANTIOCHEIA. She is seated on a rock, in front view, wearing a mural crown, and wrapped in a mantle. On one side of her is Fortuna, with steering-oar and cornucopia; on the other a youth, in a short chiton and holding a sword, is offering her a wreath. Below is the swimming figure of Orontes. Short ground lines under Fortuna and the youth.

222. *Red jasper intaglio*. 15 × 10 mm.

In the Cabinet des Médailles, Paris.

ANTIOCHEIA. She is shown seated on a rock, in front view, with a youth – the personification of the river Orontes – swimming at her feet. She wears a chiton, a himation, and a mural crown. Orontes is nude.

Chabouillet, *Cat.*, no. 1750.

Dohrn, *Die Tyche von Antiochia* (1960), pl. 33, 4, right, p. 29.

223. *Sard intaglio*. 16 × 12 mm.

In the British Museum, 1923.4–1.220. Acquired in 1923.

BUST OF AFRICA (OR LIBYA?), with chest frontal and head turned a little to the right. She wears an elephant's skin on her head, and a necklace and drapery on her neck and chest.

A similar figure appears on coins of the kings of Mauretania; cf. Head, *H.N.*², p. 888.

Whether the head was intended to represent Africa in general, or Libya, or Alexandria, it evidently symbolized things African to the Romans.

Walters, *Cat.*, no. 1806.

224. *Sardonyx cameo*, of two layers, set in an enamelled mount of the Renaissance. 30 × 37 mm.

In the Cabinet des Médailles, Paris.

PUDICITIA FLEEING FROM VENUS (OR VICE?). Pudicitia, winged, and wearing a short, girded chiton,

is fleeing to the right, while Venus (Vice?) is trying to detain her, holding her by the right hand. Between them is a bearded mask, and in front of Pudicitia is a burning altar. Venus-Vice wears a mantle loosely draped round the lower part of her body, and a diadem. Behind her is Priapos, holding up a basket of fruit. Thick ground line.

The interpretation is that given by Chabouillet in his *Cat.*, no. 85, and followed by Babelon in his *Cat. des Camées*, no. 62 (and no. 63, with a similar representation, cf. my no. 225). Chabouillet recalls a marble relief, published by Winckelmann in his *Monumenti inediti*, vol. I, pl. 26, and vol. II, p. 32, which has the same general representation.

Marion de Mersan, *Hist. du Cabinet des Méd.* (1838), p. 112, no. 67.

Cited in the inventory of 1664 under no. 143.

T. Dumersan, *Notice des monuments exposés dans le Cabinet des Médailles* (1828), p. 33.

Gerhard, *Arch. Ztg.* VII, 1849, p. 58, pl. VI, fig. 7.

Chabouillet, *Cat.*, no. 85.

Babelon, *Cat. des Camées*, no. 62, pl. VIII, pp. 38 f.

225. *Chalcedony cameo*. 15 × 22 mm.

In the Cabinet des Médailles, Paris. Gift of the duc de Luynes, in 1862. Found in 1770 at Saint-Paul-Trois-Châteaux (Drôme).

PUDICITIA FLEEING FROM VENUS (OR VICE). Similar to the preceding, except that there is no altar. Ground line.

Département des Médailles, *Description sommaire des monuments exposés* (1867), p. 139, no. 4.

Babelon, *Cat. des Camées*, p. 39, pl. VIII, no. 63.

L. Curtius, *Falsche Kameen*, *Arch. Anz.*, 1944/45, pl. 16, 3.

226. *Beryl or aquamarine intaglio*. 18 × 28 mm.

In the Cabinet des Médailles, Paris.

THETIS, seated on a sea-horse, is riding across the sea, carrying a large round shield, intended for her son Achilles. She has a mantle loosely draped round her body. The shield has a gorgoneion as a device. The sea is indicated by a series of wavy lines.

F. Buonarroti, *Osservazioni istoriche sopra alcuni medaglioni antichi*, (1698), p. 113.

Chabouillet, *Cat.*, no. 1699.

227. *Sardonyx cameo*, of two layers. 19 × 19 mm.

In the Cabinet des Médailles, Paris. Gift of the duc de Luynes in 1862.

THETIS, sitting on the back of a Triton, riding across the sea. In one hand she holds a shield, destined for her son Achilles. In front of the Triton, an Eros and a dolphin are swimming, escorting the pair.

Département des Médailles, *Description sommaire des monuments exposés* (1867), p. 140, no. 7.

Babelon, *Cabinet des Antiques*, p. 82, pl. XXVI, fig. 4; *Cat. des Camées*, no. 116.

228. *Sardonyx cameo*. White on grey. Right side missing. 31 × 38 mm.

In the Metropolitan Museum, New York, 06.1205. Rogers Fund, 1906.

NEREID, riding over the sea on the back of a Triton. The Triton steers the course with a club-like rudder; there are large scale-like leaves round his waist at the transition of his human body and his fish legs. The Nereid has a mantle loosely draped around her, and holds out a piece of drapery over her head like a sail. The sea is indicated by wavy ridges.

For representation of Nereids riding on Tritons, with a Triton steering the course, cf. Windberg, in *R.E.*, second series, VII, A, 1, cols. 280 ff.

E. Robinson, *M.M.A. Bulletin*, II, 1907, pp. 123 f., no. 11, fig. 3. Shepard, *The Fish-tailed Monster in Greek and Etruscan Art*, 1940, p. 74.

Richter, *M.M.A. Cat. of Gems*, 1920 ed., no. 83; 1956 ed., no. 631; *M.M.A. Greek Handbook*, p. 151.

229. *Glass cameo*, imitating sardonyx. 28 × 33 mm.

In the British Museum, 90.6-1.26. Acquired from the Carlisle Collection in 1890.

NEREID, riding on a sea-monster. She is shown in back view with head in profile, holding out a piece of drapery in front of her, like a sail; a mantle covers her legs. The monster has the forepart of a horse and the long, coiled tail of a fish. The sea is indicated by wavy ridges, among which appears the upper part of an Eros holding a spear.

Walters, *Cat.*, no. 3725.

230. *Sardonyx cameo*, of two layers. In modern mount. 26 × 36 mm.

In the Cabinet des Médailles. It is listed in the inventory of 1664 as no. 107.

NEREID, lying on the back of a hippocamp, and riding over the sea. Her mantle is loosely draped around her legs. The sea is indicated by wavy ridges.

Marion du Mersan, *Histoire du Cabinet des Médailles*, p. 113, no. 92.

Chabouillet, *Cat.*, no. 87.

Babelon, *Cat. des Camées*, no. 117.

231. *Chalcedony intaglio*. 11 × 12 mm.

In the Fitzwilliam Museum, Cambridge.

A TRITON, with long hair and serpentine fish-tails, swimming to the right. In his right hand he holds a trident.

Middleton, *Cat.*, no. 55, pl. II.

232. *Carnelian intaglio*. Fractured. 16 × 11 mm.

In the Fitzwilliam Museum, Cambridge.

HIPPOCAMP, swimming to the right.

Middleton, *Cat.*, no. 72, pl. II.

233. *Sard intaglio*. 15 × 12 mm.

From Samsûn (Amisus), Pontus. In the British Museum, 89.8-9.2. Bought in 1889.

FORTUNA, holding a steering oar in one hand, the cornucopia in the other. She wears a girded chiton and a mantle. Inscribed ΦΑΡΝΑΚΟΥ, 'of Pharnakos', evidently the name of the owner of the stone. Ground line.

Walters, *Cat.*, no. 1732.

234. *Plasma intaglio*. 9 × 13 mm.

In the Ashmolean Museum, Oxford, EF 46. Acquired through the Fortnum bequest. Bought in London.

FORTUNA, seated on a diphros, in profile to the left. In one hand she holds a cornucopia, in the other the rudder. She wears a belted chiton and a mantle. Ground line.

235. *Carnelian intaglio*. 40 × 16 mm.

In the Cabinet des Médailles, Paris. Fracture at bottom.

PANTHEISTIC FORTUNA, standing in profile to the right. She has the wings of Nike, the coiffure of Isis, the serpent and patera of Hygieia, and at her feet is a wheel, the attribute of Nemesis. No ground line.

F. Buonarroti, *Osservazioni istoriche sopra alcuni medaglioni antichi*.

Chabouillet, *Cat.*, no. 1720.

236. *Sard intaglio*. 12 × 9 mm.

In the Ashmolean Museum, Oxford, 1941.284. Acquired through the Arthur Evans bequest. From Salona.

PANTHEISTIC FORTUNA, holding a rudder and a kerykeion in her right hand, a cornucopia in the left. She is winged, and wears a helmet, a girded peplos, and a himation. By her side is a shield. So she combines, with her own functions as Fortuna, those of Athena, Hermes, and Nike. Ground line.

237. *Banded agate intaglio*. 8 × 14 mm.

In the Cabinet des Médailles, Paris. Gift of the duc de Luynes in 1862 (no. 92).

PANTHEISTIC FORTUNA, winged, holding a kerykeion in one hand, a palm branch in the other. Ground line. Along the edge, in front, the inscription: C. Marcus Nicephorus.

Les Pierres gravées, Guide du visiteur (1930), p. 144, no. 92.

238. *Black jasper intaglio*. 14 × 11 mm.

In the British Museum. From the Chracherode Collection.

BONUS EVENTUS. He stands in a statuesque, quasi-frontal pose, holding two ears of wheat in his right hand, and in his left a bowl surmounted by the statuette of a recumbent deer. A chlamys hangs down from his left forearm. Short, thick ground line.

Presumably the copy of a statue.

Raspe, no. 2005.

Furtwängler, *A.G.*, pl. I, 28.

Lippold, *Gemmen u. Kameen*, pl. 9, fig. 1.

Walters, *Cat.*, no. 1766.

239. *Garnet intaglio*. 22 × 15 mm.

In the Cabinet des Médailles, Paris.

'THE MUSE POLYMNIA' (Chabouillet). A woman is seated on a throne, with her head resting on her right hand, in a meditative attitude. She wears a chiton, a himation, which is pulled over the back of her head, and sandals. In her right hand is a laurel leaf. Her feet rest on a footstool. In front of her is a column, on which is placed the figure of a nude, seated child, stretching out his hands toward her. The throne has turned legs and a back.

Mariette, *Traité*, II, pl. CIV ('Calpurnie inquiète sur le sort de César').

Chabouillet, *Cat.*, no. 1473.

Babelon, *Cabinet des Antiques*, pl. LVI, 19.

240. *Carnelian intaglio*. 16 × 13 mm.

In the Museo Nazionale di Aquileia, inv. 24465.

MUSE, sitting on an altar and holding a mask in her left hand. In front of her is a tree. A mantle is draped round her legs. Ground line.

Sena Chiesa, *Gemme del Mus. Naz. di Aquileia*, no. 88, pl. v.

241. *Sard intaglio*. 21 × 18 mm.

In the British Museum. From the Strozzi and Blacas Collections (Blacas 388).

HEAD OF MEDUSA, in profile to the right. She looks downward and has a wing and snakes in her long, curly hair.

The type was often copied in modern times; cf. Dalton, *Engraved Gems of the Post-Classical Period*, nos. 793 ff., and Furtwängler, *Beschreibung*, nos. 9170, 9872.

Gori, *Mus. Flor.*, II, pl. 100, 3.

Reinach, *Pierres gravées*, pl. 74, bottom.

Walters, *Cat.*, no. 1830.

242. *Carnelian intaglio*. 22 × 18 mm.

In the Metropolitan Museum of Art, New York, 48.12.4. Gift of Rupert L. Joseph, 1948. Said by the donor to be from the Sir Francis Cook Collection and perhaps identical with the gem in Christie's Sale Catalogue of that Collection, July 14-16, 1925, no. 251 (one in a lot of two).

HEAD OF MEDUSA, in profile to the left, with lowered eyes.

Richter, *M.M.A. Cat. of Gems*, 1956 ed., no. 388.

242 bis. *Agate cameo*, of two layers. 20 × 18 mm.

In the Cabinet des Médailles, Paris.

HEAD OF MEDUSA, in three-quarter view to the right. Two serpents are knotted at the neck, and there are small wings at the temples.

Chabouillet, *Cat.*, no. 111.

Babelon, *Cat. des Camées*, no. 163.

243. *Sardonyx cameo*, of three layers. 25 × 17 mm.

In the Cabinet des Médailles, Paris.

BUST OF MEDUSA, in profile to the right. Her eyes are half closed. She has a wing in her hair.

Chabouillet, *Cat.*, no. 116.

Babelon, *Cat. des Camées*, no. 159.

244. *Peridot intaglio*. Slightly chipped. 16 × 18 mm.

In the Metropolitan Museum, New York, 81.6.120. Gift of John Taylor Johnston, 1881. From the King Collection.

HEAD OF THE SLEEPING MEDUSA, in three-quarter view.

Hellenistic type.

King, *Antique Gems and Rings*, II, woodcuts pl. xx, 7, copper plates, first group 1, 5.

Richter, *M.M.A. Cat. of Gems*, 1920 ed., no. 212; 1956 ed., no. 389.

245. *Black agate*, mounted in a gold ring. 18 mm. in diameter.

In the Museo Archeologico, Florence, inv. 15954. Found in excavations near the Mausoleum of Augustus (by the Riccardi family).

SEATED SPHINX, in profile to the right. Her hair is knotted at the back of the head. Ground line.

The claim that this ring actually was Augustus' sealring is now disputed, for, according to our present evidence, the form of the ring (cf. my illustration) belongs to the second century A.D.

L. Milani, 'L'anello-sigillo di Augusto con la sfinge', *Studi e Materiali*, II, pp. 172ff.

P. Cesaro, *La sfinge sulle monete antiche e sull'anello-sigillo di Augusto* (1926).

Becatti, *Oreficerie antiche*, no. 514.

Instinsky, *Die Siegel des Kaisers Augustus* (1962), pp. 29 f.

246. *Sard intaglio*. 10 × 11 mm.

In the Royal Coin Cabinet, The Hague. Formerly in the collection of Count de Pianura, Naples, and in the Thoms Collection.

SPHINX, sitting on a base, in profile to the right, with one foreleg raised. The udders and both wings are indicated. Along the upper wing are the letters XCAV.

Furtwängler, *A.G.*, pl. XLV, 61.

Thoms Collection, pl. v, 8.

247. *Amethyst intaglio*, set in an ancient gold pendant. 15 × 23 mm.

In the British Museum, 1924.5-14.6. Bought in 1924. Part of a treasure found at Beaurains, near Arras, Northern France.

SPHINX ATTACKING A BEARDED MAN, who has fallen to the ground and holds up his sword to defend himself. The folds of his chlamys are indicated at his back. Both wings and both hindlegs of the sphinx are indicated, but only one foreleg.

Walters, *Cat.*, no. 1918*.

248. *Carnelian intaglio*. 20 × 15 mm.

In the National Museum, Athens, inv. 51. Gift of K. Karapanos.

GRIFFIN ATTACKING A STAG, biting it in the neck. The stag has fallen to the ground, but its head is still erect. Ground line.

Svoronos, *J.I.A.N.*, xv, 1913, no. 453, pl. vi.

249. *Carnelian intaglio*, chipped around the edge. 21 × 20 mm.

In the Metropolitan Museum, New York, 81.6.118. Gift of John Taylor Johnston, 1881. From the King Collection. Said to have been found at Cumae.

GIANT, shown in quasi-frontal view. His legs are in the form of snakes. In his right hand he holds his drawn sword; a lion's skin is wrapped round his left forearm.

King, *Antique Gems and Rings*, II, copper plates, first group, pl. v, 50.

Osborne, *Engraved Gems*, pl. XXII, 11.

Richter, *M.M.A. Cat. of Gems*, 1920 ed., no. 210; 1956 ed., no. 404.

250. *Fragmentary agate cameo*, of two layers. 42 × 41 mm. Mounted in an elaborate frame of the sixteenth century.

In the Cabinet des Médailles, Paris.

FRONT PART OF A CENTAUR, playing the double flute, with two little winged figures in front of him. The Centaur wears a nebris fastened round his neck. The winged figures – Eroses or 'génies ailés' – have mantles; one is playing the syrinx.

On the frame, at the top, is the inscription: *Rerum tutissima virtus*, 'of all things virtue is the surest'.

Chabouillet, *Cat.*, no. 79.

Babelon, *Cabinet des Antiques*, pl. LXIII, 5, *Cat. des Camées*, no. 97, pl. XI.

Les Pierres gravées, Guide du visiteur (1930), no. 97, pl. XVI, p. 91.

250bis. *Fragment of a jasper (?) cameo*. 27 × 18 mm.

Once in the Strozzi collection in Florence. Now?

A FEMALE CENTAUR is shown kneeling in a meadow, with a tree behind her, in the act of suckling a baby centaur. She is represented in profile to the right, with

long hair, wearing a fillet, and with a garment draped round the lower part of her body.

As has been pointed out (cf. bibliography *infra*), the composition is evidently based on the famous painting by Zeuxis (late fifth century B.C.) described in detail by Lucian (*Zeuxis*, 3): 'Among the bold innovations of this Zeuxis was his painting of a female Hippocentaur, one moreover that was feeding twin Hippocentaur children, no more than babies. . . . The Centaur herself is depicted lying on fresh grass with all the horse part of her on the ground. Her feet are stretched behind her. The human part is slightly raised up on her elbows. Her forefeet are not now stretched out, as you might expect with one lying on her side; one foot is bent with the hoof drawn under like one who kneels. . . . She holds one of her offspring aloft in her arms, giving it the breast in human fashion, the other she suckles from her mare's teat like an animal. . . .'

The representation on the cameo corresponds in most details with Lucian's description, except that the second baby centaur is omitted, easily explained by the restricted space available.

The subject of a female centaur with a baby centaur which she is embracing or about to suckle at her breast appears – as was pointed out to me by M. Lawrence – on several Roman sarcophagi; cf. e.g., Lippold, *Die Skulpturen des Vatikanischen Museums*, III, 2, p. 291, pls. 132–134; Visconti, *Catalogo della collezione Torlonia*, pl. 110, no. 429; S. Reinach, *Répertoire de la statuaire*, I, pl. 147, 4; Matz, *Die Dionysischen Sarkophage* (1968), II I, nos. 177, 217, 222; R. Turcan, *Les sarcophages romains à représentations dionysiaques* (1966), no. 210. None of these representations, however, correspond as closely to Lucian's description of Zeuxis's painting as does that on the cameo.

Gori, *Mus. Flor.*, I, no. 92, 5 (= S. Reinach, *Pierres gravées*, p. 46, pl. 44, no. 92, 5).

Raspe, no. 4454.

Daremberg and Saglio, *Dictionnaire des antiquités*, I, 2, p. 1012, fig. 1286.

Roscher's *Lexikon*, II, I, s.v. Kentauren, cols. 1078, 1079, fig. 13.

Müller-Wieseler, *Denkmäler*, I, p. 203.

Babelon, *Cabinet des Antiques*, p. 210.

Furtwängler, *A.G.*, pl. LVIII, 10.

Lippold, *Gemmen und Kameen*, pl. LXXVI, 2.

M. Lawrence, *Roman Sarcophagi* (forthcoming).

(c) *Heroic Legends*

We have seen that in the late Republican period there were a number of representations of legends harking back to early Roman history, as well as of heroic feats performed by Romans (cf. p. 18). During the Imperial period such scenes almost entirely give way to representations of Greek mythology, testifying to the widespread popularity of things Greek (cf. p. 5). Many of these compositions are familiar, others survive only in these later renderings, and so assume special importance in supplementing our histories of Greek mythological representations.

SCENES CONNECTED WITH DEITIES

We may begin with a few scenes specially connected with deities, that is, in which deities play a major part. First comes the cruel punishment of the presumptuous *Marsyas* by *Apollo*. In nos. 251–255 we see *Marsyas* sitting near or hanging from a tree prior to being flayed alive. In one scene (no. 255 bis) *Nike* is present, holding two flutes. Several stones show *Ganymede* being approached by *Zeus's eagle*, presently to be carried off to the heavens (cf. nos. 256–259); or *Ganymede* is peacefully playing with a hoop, before this encounter (no. 260).

Again *Zeus*, in the form of a bull, is carrying off *Europa* (no. 261). One of the liveliest renderings of the myth of *Aktaion* being changed into a stag by *Artemis* appears on a stone in Athens (no. 262).

HERAKLES-HERCULES AND HIS LABOURS

Among the heroes *Herakles* retains his popularity of former days (cf. vol. I, pp. 195 ff.). There are frequent representations of his head and bust, generally identifiable by the presence of his lion's skin or club (cf. nos. 263–270, 281, 282). Evidently the head of the 'strong man' was a favourite emblem.

Herakles's mighty deeds also retained their appeal. We see him with the Nemean lion (cf. no. 271); shooting the Stymphalian birds (no. 272); downing the Kerynaean stag (no. 273); killing *Kyknos* (no. 275) and the Lernaean Hydra (no. 274); roping *Kerberos* (no. 280); lifting up *Antaios* (nos. 276, 277); holding up the celestial globe (no. 278); and, in his quieter moments, making music (no. 279).¹

Omphale, the queen of Lydia, to whom *Herakles* was sold for one year's servitude on account of having killed *Iphitos*, became a popular subject. She is seen wearing *Herakles's* lion's skin and shouldering his club, either as an entire figure (cf. no. 284), or in bust form (no. 283). In the latter she is not always clearly distinguishable from *Herakles* himself (cf. no. 282).

An unusual representation appears in no. 285, interpreted as the sons of *Herakles* drawing lots for the cities of the Peloponnese.

THE TROJAN WAR

Popular also were the legends connected with the Trojan war and the deeds performed by the various Greek heroes. *Achilles*, *Ajax*, *Diomedes*, and *Odysseus* were particular favourites.

¹ On the many representations in Greek and Roman art of these labours cf. especially Furtwängler, in Roscher's *Lexikon*, I, 2 (1886–90), cols. 2192 ff. – which still ranks as the best general

account; and Brommer, in his *Vasenlisten der griechischen Heldensagen*, under *Herakles*.

We see *Achilles* first as a child being taught to play the lyre by the Centaur *Cheiron* (no. 286); then, full-grown, fighting at Troy: downing *Penthesileia*, queen of the Amazons (nos. 288, 289); attacking young *Troilos* (no. 287); dragging the body of *Hektor* round the walls of Troy (nos. 290, 290 bis); receiving the suppliant *Priam* (no. 291); and then, in his turn, being killed and his body being carried from the Trojan lines by *Ajax* (no. 292).

We see *Ajax* about to attack *Kassandra*, who has fled to the altar of *Athena* (no. 300), *Menelaos* lifting the dead body of *Patroklos* (nos. 302, 303), *Dolon* tiptoeing to the Greek camp (no. 297), and then captured and about to be killed by *Diomedes* and *Odysseus* (nos. 298, 299).

We see *Odysseus* in a contemplative mood (no. 305), and, during his voyage home, bound to the mast of the ship to safeguard him from the lure of the *Sirens* (no. 306).

On a stone in Athens (no. 293) is a remarkable representation of the Judgment of Paris – the prelude of all these sufferings – with the three goddesses in animated poses – possibly meant for a caricature? In style it resembles the equally vivid scene of *Artemis* and *Aktaion* (no. 262).

A legend that apparently especially appealed was the bold capture of the palladion – without which, it had been predicted, Troy could not be taken. There exist no less than five representations of this legend signed by different artists, showing *Diomedes* returning with the palladion [cf. nos. 657 (by *Gnaios*), 664 (by *Dioskourides*), 688 (by *Polykleitos*), 696 (by *Solon*), 720 (by *Felix*)], all remarkably similar. And there are many others, not signed, showing the same composition, either with or without the waiting *Odysseus* (cf., e.g., nos. 308 ff.; *Vollenweider, St.*, p. 51, note 24; and *Sena Chiesa, Gemme Aquileia*, nos. 740 ff.). It is evident that all these representations reproduce a famous Greek original. This, it had been thought (cf. *Lippold, Antike Gemäldelokopien*, p. 15) was perhaps the painting in the *pinakothekē* of the Propylaia in Athens, cited by *Pausanias* (I, 22, 6): 'On the left of the Propylaia is a building with paintings. Among them not defaced by time I found . . . *Diomedes* taking the *Athena* from Troy.' But as this painting is mentioned among those by *Polygnotos*, it can hardly be the original of the scenes on the gems, which are later in style.¹ Here we are now assisted by recent discoveries. In 1937–39 there were discovered in *Begram*, Afghanistan, two plaster casts, evidently taken from Hellenistic metalware,² so close to the representations on the gems that their common origin is manifest (cf. figs. 1, 2 and my article in the *A.J.A.*, LXII, 1958, pp. 371 f., pl. 90, figs. 10–12). Furthermore there has now been found in *Aristeides Street*, Athens, built into a late Roman wall, a statue, about half life size, representing *Diomedes*, in all essentials like the *Diomedes* on the gems (fig. 3). It is unfinished, showing all over its surface marks of the punch, but no puntelli. This fact in itself shows that the statue is not a Roman copy, but a Greek original. And this is also the opinion of its discoverer, Mr. *Miliades*, derived from its style. Mr. *Miliades* will presently publish this important piece, but has generously allowed me to reproduce it here, with a short mention of it.³

The fame of this composition is also indicated by its recurrence on a Roman sarcophagus (*Robert, Sarkophagreliefs*, II, pp. 150 f., no. 138, pl. I, and my fig. 4; *Morey, Sardis* V, I (1924), pl. 73); on coins of *Antoninus Pius* (cf. *J.H.S.*, 1885, p. 54, κ, no. 44; and on a metal cup from *Bernay* in the Cabinet des

¹ In this connection one may remember *Pliny's* statement (XXXIII, 156 f.) that *Pytheas* made a bowl with an embossed relief showing *Diomedes* and *Odysseus* stealing the palladion, for which 10,100 denarii were paid.

² Cf. *Hackin and Kurz, Nouvelles recherches archéologiques à Begram*, 1954, nos. 149 bis, 105, figs. 444, 445.

³ Cf. also *Vanderpool*, News letter from Greece, *A.J.A.*, LXI, 1957, pp. 281 f., pl. 83, fig. 2.



Fig. 1



Fig. 2

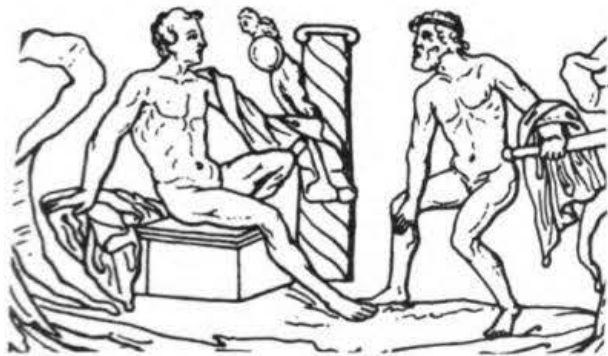


Fig. 4



Fig. 3



Fig. 5



Fig. 6

Médailles (cf. Babelon, *Trésor d'argenterie de Berthouville*, pl. vi, and my figs. 5 and 6). In the last the figure of Odysseus is changed, whereas that of Diomedes is similar to that on the gems.¹

It has been suggested that Diomedes' popularity in Roman times, reflected in the large numbers of representations, was due to his sojourn in Italy, where he went after his return to Argos from Troy, and where he was worshipped as a god cf. Lycophron, 630; Strabo, v, 214 f.; also *R.E.*, s.v. Diomedes, col. 822, and Roscher's *Lexikon*, s.v. Diomedes, cols. 1020 f. And we may also recall that in a statue in the Vatican Museum (Lippold, *Kat.*, III, I, no. 565), Octavian is represented as Diomedes.

The Trojan side of the war is not totally neglected. No. 304 shows a scene of *Hektor* bidding goodbye to his wife *Andromache* and his infant son *Astyanax*; and no. 307 apparently represents *Troilos* and *Polyxena* in a peaceful scene of watering horses.

A scene on a cameo in Paris (no. 294) has been interpreted by Babelon and Chabouillet as *Penthesileia* offering her help to *Paris* and *Helen*, who are shown sitting side by side, he holding a shepherd's stick and caressing a dog, she with her arm round his shoulders. The incident is not, as far as I know, mentioned in ancient literature, and this – if correctly interpreted – would be the only representation of it.

Of various other Greek heroes there are many interesting representations: *Jason* and the Golden Fleece (no. 318); *Medea* looking at her children, sword in hand (no. 321); *Lykourgos* working in his vineyard (no. 319); *Kadmos* consulting the oracle at Delphi (no. 329); *Theseus* moving the rock under which his father's sword was hidden (no. 325), and then standing with the sword in his hand (nos. 322–324); *Bellerophon* on *Pegasos* (no. 316); *Perseus* with the severed head of *Medusa* (nos. 314, 315); *Daidalos* preparing for his and *Ikaros*' flight (nos. 330–332); *Orpheus* playing the lyre, surrounded by entranced animals (no. 326); *Laodameia* embracing the shade of *Protesilaos* (no. 320); the head of *Io* with little horns on her head (nos. 336, 337); *Orestes* and *Pylades* in front of the temple of *Artemis* at *Tauris* (cf. no. 334); *Orestes* and *Elektra* watching *Athena* cast her vote (no. 335); the punishment of *Dirke* (no. 333), a minute copy of the colossal group reproduced in the famous group in Naples.

A problematical scene appears on a stone in Paris, where a youth is sitting on the ground, holding a pomegranate in one hand, the other extended (no. 327). On account of the pomegranate he has been identified as *Askalaphos* who decided the fate of *Persephone* by testifying that she had partaken of a pomegranate in *Hades*. If this interpretation is correct, this would be the only extant representation of this myth.

Together these varied representations cover a wide field and make us realize the extensive knowledge by the Romans of Greek literature and art. They, who lived at a time when many of the Greek masterpieces in sculpture and painting were still extant, have preserved for us copies of such works often not extant elsewhere, and have carved them with great ability in reduced form. Thereby they have left us a precious heritage.

¹ For 'predecessors' of the figure of Diomedes we may refer to one on a gem in the Museum of Fine Arts, Boston (cf. my vol. I, no. 234), datable about 400–390 B.C.; on coins of Argos of the first half of the fourth century B.C. (*B.M.C.*, Peloponnese, pl. xxvii, 12, 13); and on a red-figured kylix in Oxford by the Diomed Painter, also of the early fourth century B.C. (Beazley *R. F. V.*², p. 1516, no. 1). It is interesting to see that in these earlier representations the general type is similar to that of the later ones, though clearly earlier

in style – in the familiar manner practised in Greek art, where a given 'type' was successively developed stylistically.

The painting from Pompeii in Naples (cf. Ruesch, *Guida*, no. 1290; Herrmann, *Denkmäler der Malerei des Altertums*, p. 205, pl. 149) goes back to another, different, original, not reproduced, to my knowledge, on gems. One may also recall the relief in the Palazzo Spada (Helbig-Speier, *Führer*⁴, II, no. 2004) which shows yet another pre Hellenistic composition.

251. *Carnelian intaglio*. 35 × 40 mm.

In the National Museum, Naples, inv. 26051. In the Medici collection in the late fifteenth century. Went to Naples with the Farnese Collection.

APOLLO AND MARSYAS. Apollo is standing, in almost frontal view, with head turned to the left, holding lyre and *plektron*, a mantle draped round his legs. Marsyas is seated on a lion's skin, with hands bound to a tree trunk, from which a flute-case is suspended. On the ground, in a half kneeling position, is the boy Olympos, with both arms raised in supplication to Apollo. Inscribed Laur. Med. (Lorenzo Medici). Ground line. In Hellenistic style. Of masterly execution.

The subject was a favourite one in all branches of Roman art; for a list of representations in sculpture (including sarcophagi), paintings, coins, gems, etc. cf. Overbeck, *Griechische Mythologie*, III, pp. 422 ff.; for those on gems cf. pp. 472 ff. The scene on the coin reproduced on Münztabel V, no. 24, is very similar to, e.g., my nos. 252–254.

The composition was also often copied during the Renaissance and later times; cf. Furtwängler, text to A.G., pl. XLII, 28, p. 202; De Tolnay, *Michelangelo*, vol. I (1st ed., 1943), pp. 233 f., and my nos. 727, 728, 728 bis.

Agostini, *Gemme antiche figurate* (1686), vol. II, pl. 3.

Müller-Wieseler, *Denkmäler*, II, 3rd ed., no. 151.

Overbeck, *Griech. Mythologie, Apollon*, Gemmentafel, no. 36.

S. Reinach, *Pierres gravées*, p. 35, pl. 32, no. 66, 9.

Müntz, *Les Précurseurs de la renaissance*, p. 196.

Furtwängler, A.G., pl. XLII, 28.

252. *Rock crystal intaglio*. 12 × 15 mm.

In the British Museum. Bought in 1922.

APOLLO AND MARSYAS. Apollo is seated on a rock to the right, holding his lyre in the left hand, and in his extended right hand a *plektron* (?). On the left is Marsyas, tied to a tree, and beneath him is the Scythian slave, whetting his knife. Apollo wears a mantle draped round the lower part of his body. Marsyas is nude, and the slave wears a Phrygian cap and a short tunic. Ground line.

Walters, *Cat.*, no. 1313.

253. *Nicolo intaglio*. 12 × 9 mm.

In the Cabinet des Médailles, Paris, N 4457.

APOLLO AND MARSYAS. Apollo is sitting on a folding stool, holding his lyre in one hand, while Marsyas is hanging opposite him from a tree. On the ground, at the feet of Apollo, are the boy Olympos intervening for Marsyas and another boy. Ground line.

254. *Glass intaglio*, imitating sard. Surface considerably corroded. 11 × 13 mm.

In the British Museum.

APOLLO AND MARSYAS. Apollo is seated, holding his lyre in one hand, the other lowered to the seat. Opposite him Marsyas is shown suspended by his hands from a tree. Apollo wears a himation round the lower part of his body. Marsyas is nude. Ground line.

Walters, *Cat.*, no. 2745 (not ill.).

255. *Agate intaglio*. 21 × 17 mm.

In the Cabinet des Médailles, Paris, no. 1470 bis. Once in the possession of the king of Prussia.

MARSYAS, hanging from a tree. The slave who is to flay him is crouching in front of him. Both are nude, but the slave has rays on his head to show his association with Apollo. Ground line.

Raspe, no. 3026.

255 bis. *Opaque dark brown glass intaglio*. 15 × 13 mm.

In the British Museum.

APOLLO AND MARSYAS. Marsyas is in the centre suspended by his hands from a tree, while the Scythian slave is already starting to flay his left leg. Apollo stands to the left, playing the lyre; and to the right is a winged Nike holding a flute in each hand. Marsyas is nude; Apollo wears a mantle round the lower part of his body; the slave wears trousers; and the Nike a long sleeveless chiton with overfold. Hatched border and ground line.

For scenes of this myth in which Nike is present cf. Overbeck, *Griech. Mythologie*, Atlas, pl. 24, nos. 20, 21, 24, 25.

Cf. also Jessen in Roscher's *Lexikon*, II, 2, s.v. Marsyas, cols. 2453 f.; Robert, *Sarkophagreliefs*, III, 2, pl. 64, nos. 198, 199.

Raspe, pl. 32, no. 3029.

Walters, *Cat.*, no. 2744.

256. *Amethyst intaglio*. Fractured. 18 × 26 mm.

In the Cabinet des Médailles, Paris.

GANYMEDE AND THE EAGLE. Ganymede is seated on a rock, with a bowl on his lap, while the eagle is perched on a rock in front of him and preparing to drink from the bowl. Ground line.

Cf. the replica no. 257, and the modern rendering, no. 750.

Chabouillet, *Cat.*, no. 1431.

257. *Carnelian intaglio*. 24 × 15 mm.

In the National Museum, Athens, inv. 223. Gift of K. Karapanos.

GANYMEDE AND THE EAGLE. Ganymede is shown sitting on a rock, with his right hand raised, and in the left a vase, which he is holding out to the eagle. The eagle has one claw perched on a vase-like object, while the other and its beak are extended to the vase Ganymede is holding. Ground line.

Same composition as in no. 256.

Svoronos, *J.I.A.N.*, xv, 1913, no. 115, pl. II.

258. *Carnelian intaglio*. 16 × 21 mm.

In the Cabinet des Médailles, Paris.

GANYMEDE AND THE EAGLE. He is seated on a rock and is holding out a bowl from which the eagle is drinking. The eagle has one claw lifted toward Ganymede; the other rests on an altar (?). Ganymede has a mantle draped down his back. Behind him is a tree, symbolizing the out-of-doors.

Mariette, *Traité*, II, pl. LVI.
Chabouillet, *Cat.*, no. 1430.

259. *Carnelian intaglio*. 15 × 15 mm.

In Corpus Christi College, Cambridge.

GANYMEDE BEING CARRIED OFF BY ZEUS' EAGLE. The eagle is shown frontal, except the head, which is turned toward Ganymede; its legs are wide apart, perched on a thick ground line, and the wings are outspread. Ganymede is shown in profile, off the ground, with arms outstretched toward the eagle. Ganymede is here depicted as a little boy, instead of as a youth as generally in similar representations. Cf., e.g., M. Renard, in *Mélanges d'archéologie, d'épigraphie et d'histoire offerts à Jérôme Carcopino*, 1966, pp. 805 f., fig. 2, on a mosaic of the early third century A.D. found at Boscéaz in Switzerland; also the similar composition on a wall-painting, Herrmann, *Denkmäler der Malerei des Altertums*, pl. 242, right.

Middleton, *The Lewis Collection of Gems*, no. B 146, p. 73 (not ill.).

260. *Carnelian intaglio*. 16 × 9 mm.

In the Cabinet des Médailles, Paris.

GANYMEDE, playing with his hoop, a curved stick in each hand. Ground line.

Chabouillet, *Cat.*, no. 1432.

261. *Agate cameo*, of two layers, set in an enamelled frame. 30 × 31 mm.

In the Cabinet des Médailles, Paris.

EUROPA, lying on the back of the bull, is being carried over the sea. She wears a chiton and a himation, and holds a wreath in her right hand. The sea is effectively indicated by wavy ridges in the transparent layer of the stone.

Chabouillet, *Cat.*, no. 7.
Babelon, *Cat. des Camées*, no. 8, pl. I.

262. *Carnelian intaglio*. 40 × 20 mm.

In the National Museum, Athens, inv. 880. Gift of K. Karapanos.

AKTAION AND ARTEMIS. Artemis with two companions has been bathing, when Aktaion arrived and spied on them from an eminence to the left. The three nude women are shown with arms raised in consternation, while Aktaion, his bow still in his hand, is being changed into a stag (the antlers have already appeared). The out-of-doors is indicated by a tree near Artemis, the water by wavy lines beneath the women. In the background, to the left, is Aktaion's chariot.

One of the most graphic representations of this familiar legend. For the curious style cf. no. 293.

Svoronos, *J.I.A.N.*, xv, 1913, no. 688, pl. IX.

263. *Carnelian intaglio*. 16 × 13 mm.

In the Cabinet des Médailles, Paris.

HEAD OF HERAKLES, in profile to the right. He is bearded and wears a laurel wreath.

Lysippian type. Cf., e.g., the Farnese Herakles, Lippold, *Handbuch*, pl. 101, no. 1, and my *Sculpture and Sculptors of the Greeks* (1970), pp. 226 f. It seems to have been a popular emblem on engraved gems, both Hellenistic (cf. my vol. I, no. 572) and Roman (cf. nos. 264–266).

Chabouillet, *Cat.*, no. 1758.

264. *Amethyst intaglio*. 26 × 18 mm.

In the Museo Archeologico, Florence.

HEAD OF HERAKLES, in profile to the right. He is bearded and has a wreath on his head and drapery round his neck. Similar to the preceding.

Gori, *Mus. Flor.*, I, 34, II.
Furtwängler, *A.G.*, pl. XII, 35.

265. *Sardonyx cameo*, of three layers. 21 × 21 mm.

In the Cabinet des Médailles, Paris.

BUST OF HERAKLES, in profile to the left. He is bearded, and wears a wreath and a mantle. Lysippian type, similar to the preceding.

Chabouillet, *Cat.*, no. 99.

Babelon, *Cat. des Camées*, no. 71.

266. *Sard intaglio*. 24 × 18 mm.

Said to have been found in a tomb at Cumae. In the British Museum, 77.9–10.78. Bought in 1877.

HEAD OF HERAKLES, in profile to the right. He is bearded and wears the lion's skin knotted round his neck. Similar to the preceding.

Walters, *Cat.*, no. 1880.

267. *Red jasper intaglio*. 15 × 12 mm.

In the Museo delle Terme, Rome, Numismatic section, inv. 78746. From the Castellani Collection.

HEAD OF HERAKLES, bearded, in profile to the left. The lion's skin is fastened round his neck.

268. *Carnelian intaglio*. 23 × 17 mm.

In the Cabinet des Médailles, Paris.

BUST OF HERAKLES, in profile to the right. He is beardless and wears a laurel wreath; the lion's skin is knotted round his neck.

Chabouillet, *Cat.*, no. 1752.

269. *Carnelian intaglio*. 18 × 15 mm.

In the Cabinet des Médailles, Paris.

BUST OF HERAKLES, in profile to the right. He is bearded and wears the lion's skin over his head and knotted on his chest.

Chabouillet, *Cat.*, no. 1759.

270. *Gold ring*, with a relief on the bezel. Length of bezel 13 mm.

In the British Museum. From the Hamilton Collection.

BUST OF HERAKLES, with head turned frontal. He is bearded, has straggly hair, and a pathetic expression. Drapery on shoulder.

The head can be identified as Herakles by the fact that a similar head, on a similar ring, wears the lion's skin (cf. Marshall, *Cat. of Finger Rings*, no. 229).

King, *Antique Gems and Rings*, I, p. 348.

Marshall, *Cat. of Finger Rings*, no. 228.

271. *Carnelian intaglio*. 25 × 18 mm. Chipped at top.

In the Cabinet des Médailles, Paris, 1768 bis.

HERAKLES AND THE NEMEAN LION. He is standing in three-quarter back view, looking at the dying lion in front of him, holding its tail. His club is by his side. The lion is in three-quarter front view – a bold attempt. Ground line under Herakles.

272. *Carnelian intaglio*. 13 × 17 mm.

In the Cabinet des Médailles, Paris.

HERAKLES KILLING THE STYMPHALIAN BIRDS. He is shown crouching on the ground, about to shoot an arrow from his bow at the two birds flying toward him. Behind him are his club and the lion's skin. Ground line, on which a dead bird is lying.

Cf. the similar representations, Furtwängler, *A.G.*, pl. XVIII, 69; King, *Handbook* (1885), pl. 64, no. 1.

Raspe, no. 5750.

Chabouillet, *Cat.*, no. 1764.

273. *Banded carnelian intaglio*. Fractured at top. 19 × 14 mm.

In the Cabinet des Médailles, Paris, 1767 a (M 4417).

HERAKLES AND THE KERYNAEAN HIND. He has grasped the animal by both antlers, and has one knee on its back. The hind has fallen to the ground. Ground line. Hatched border.

The composition is that introduced in the fifth century B.C., which remains constant during the Hellenistic and Roman periods. Cf. Furtwängler in Roscher's *Lexikon*, I, 2, s.v. Herakles, cols. 2224, 2243.

274. *Carnelian intaglio*. 12 × 7 mm.

In the Cabinet des Médailles, Paris.

HERAKLES KILLING THE LERNAEAN HYDRA. He is shown standing in profile to the left, with his club in his raised right hand and a lion's skin draped over his left shoulder. The hydra is in the form of several serpents with raised heads. Ground line.

Chabouillet, *Cat.*, no. 1767.

275. *Carnelian intaglio*. 19 × 15 mm.

In the Cabinet des Médailles, Paris.

HERAKLES KILLING KYKNOS. Herakles is shown in three-quarter view, lifting his club with both hands to strike Kyknos, who has fallen to the ground. Herakles wears the lion's skin over his shoulders. Kyknos, nude, has a helmet on his head and still grasps his shield. Ground line.

This episode, common in vase-painting, is not frequent on gems.

Mariette, *Traité*, pl. LXXVII.

Chabouillet, *Cat.*, no. 1771. It is there interpreted as Herakles and the Thracian king Diomedes, but the absence of any allusion to Diomedes' horses makes this identification doubtful.

276. *Green jasper intaglio*. 20 × 26 mm.

In the Cabinet des Médailles, Paris, no. 1771 bis (M 2736).

HERAKLES AND ANTAIOS. Herakles has lifted up Antaios, and is holding him with one arm placed tightly round his body, the other hand grasping his arms. Antaios is nude; Herakles has the lion's skin loosely draped round his body. Ground line.

Cf. the similar representations on gems mentioned by Furtwängler, *A.G.*, pl. XXVII, 15 (of unknown location), pl. XLIII, 67, 68 (both in Berlin), and Furtwängler, *Beschreibung*, no. 1332 (in Berlin). Cf. also Furtwängler, in Roscher's *Lexikon*, I, 2, cols. 2230, 2245, where similar representations in sculpture, paintings, etc. are cited. The composition evidently originated in the late fourth century B.C., and became popular later.

Magi, *Rendiconti Pont. Acc.*, XL, 1967–68, p. 290, fig. 21 (there compared with similar compositions of the Renaissance).

277. *Glass intaglio*. 13 × 17 mm.

In the Staatliche Museen, Berlin (East), S1729.

HERAKLES AND ANTAIOS. Herakles has lifted up Antaios from the earth – where he was invincible – and is holding him in a horizontal position. Both are nude. Ground line.

Furtwängler, *Beschreibung*, no. 1333.

278. *Plasma intaglio*. 15 × 13 mm.

In the Cabinet des Médailles, Paris.

HERAKLES HOLDING THE CELESTIAL GLOBE on his shoulders. He is shown in a half-kneeling position, in front and profile views, with the lion's skin hanging down his back. Ground line.

Mariette, *Traité*, II, pl. LXXVIII.

Chabouillet, *Cat.*, no. 1769.

279. *Carnelian intaglio*. Burnt. 14 × 11 mm.

In the Cabinet des Médailles, Paris.

HERAKLES MUSAGETES. He is sitting on a diphros, playing the kithara. He is nude, and has an ivy wreath on his head. On the stool is his lion's skin. Ground line.

Mariette, *Traité*, II, pl. LXXXII.

Chabouillet, *Cat.*, no. 1772.

280. *Sardonyx cameo*, white on grey. Fragmentary; the original edge is preserved only on the left upper side. Width, as preserved, 26 mm.

In the Metropolitan Museum, New York, 32.142.1. Gift of Milton Weil, 1932.

HERAKLES ROPING KERBEROS. He holds the beast's head between his legs; his left elbow is placed on its shoulder, and the right hand is about to pull the rope. Herakles is nude and bearded. Kerberos' tail ends in a snake's head.

Replica of the cameo in Berlin, signed by Dioskourides (cf. my no. 665). The missing parts of the cameo in New York will have contained the lion's skin, the club, and the heads of Kerberos. Cf. also the cameo in Vienna, Eichler and Kris, *Kameen*, no. 60.

The composition was probably copied from a famous original (by Lysippos?). For modern renderings cf., e.g., Furtwängler, *J.d.I.*, III, 1888, pp. 108 f.

Richter, *M.M.A. Cat. of Gems*, 1956 ed., no. 637.

281. *Carnelian intaglio*. 17 × 20 mm.

In the National Museum, Athens, inv. 494. Gift of K. Karapanos.

BUST OF HERAKLES, with head in profile to the right, the rest in three-quarter back view. He wears a lion's skin over his head, fastened like a chlamys on his right shoulder.

Cf. the replica, Furtwängler, *A.G.*, pl. XI, 37; *Beschreibung*, no. 6966.

Svoronos, *J.I.A.N.*, xv, 1913, no. 208, pl. III.

282. *Sard ringstone*. Broken across the middle. 27 × 22 mm.

In the British Museum, 90.6–1.171. Acquired from the Carlisle collection in 1890.

BUST OF HERAKLES, in profile to the right. He wears the lion's skin on his head, tied in a knot at the throat, and has rows of short curls round the forehead.

Walters, *Cat.*, no. 1177.

283. *Sard intaglio*. 14 × 11 mm.

In the British Museum. From the Blacas Collection (Blacas 319).

BUST OF OMPHALE, in profile to the right. She wears Herakles' lion's skin over her head, knotted at her throat, and greatly resembles him (Cf. nos. 281, 282).

Walters, *Cat.*, no. 1906.

284. *Banded agate intaglio*. 18 × 11 mm.

In the Ashmolean Museum, Oxford, 1892.1570. Acquired through the Chester bequest. Provenance not known.

OMPHALE, walking in profile to the right. She wears the lion's skin, and holds the club in her right hand. Ground line. Hatched border.

A common representation in late Republican and Imperial times. Cf., e.g., Furtwängler, *Beschreibung*, nos. 3087–91, 4212 ff.; A.G., pl. XXXVII, 13, and the references there cited; Sieveking in Roscher's *Lexikon*, s.v. Omphale, col. 896.

285. *Carnelian intaglio*. 13 × 11 mm.

In the Cabinet des Médailles, Paris. Gift of Pauvert de La Chapelle in 1899. Found in Sardinia.

THREE ARMED WARRIORS. Two are quietly standing, the third is stooping to a vase placed on the floor. Above is a column on which is mounted a sphinx. The warriors wear helmets and cuirasses; one carries a shield. Ground line.

Babelon, loc. cit., interpreted the scene as the sons of Herakles drawing lots for the cities of the Peloponnese – Argos, Lacedaemon, and Messenia; cf. Apollodoros, II, viii, 4.

There are a number of similar representations, cf., e.g., Gori, *Mus. Flor.*, II, pl. XXIX, 2, 3; Babelon, *Cab. des Antiques*, pp. 161 f., no. XIV; Furtwängler, *Beschreibung*, nos. 739–741.

Babelon, *Cat. de la Collection Pauvert de La Chapelle*, no. 108.

286. *Sard intaglio*. Fractured on one side; large piece missing. 10 × 12 mm.

In the British Museum, 59.3–1.117. Acquired in 1859 from the Hertz Collection.

THE CENTAUR CHEIRON, teaching the young Achilles to play the lyre. In the field the inscription: LIBANI, 'of Libanus', evidently the owner of the stone.

Cf. the stone in Florence, Reinach, *Pierres gravées*, p. 55,

pl. 54, no. 2. The subject appears also on a painting from Herculaneum, cf. Ruesch, *Guida*, no. 1279, and on the marble relief in the Capitoline Museum, Stuart Jones, *Cat.*, p. 45, no. 1, pl. 9 (now in the Palazzo Senatorio).

Sale Catalogue of the Hertz Collection, no. 2028.

Walters, *Cat.*, no. 1923.

287. *Glass cameo*, white on black. Parts of the figures are missing, and the surface is corroded. 25 × 27 mm.

In the Metropolitan Museum, New York, 17.194.12. From the Gréau Collection. Gift of J. P. Morgan, 1917.

ACHILLES AND TROILLOS. Young Troilos is galloping away, but Achilles has caught up with him and has seized him by the hair. Troilos wears a chlamys fastened at his neck. Achilles has a helmet and a mantle wound round his left arm. Curving ground line.

Cf. the similar scene on a wall painting, Herrmann, *Denkmäler der Malerei des Altertums*, pl. 177.

Raspe, no. 7622 (seems to illustrate this cameo; calls it Mars and horseman).

Froehner, *Gréau Collection*, pl. LVI, 24.

Richter, *M.M.A. Cat. of Gems*, 1920 ed., no. 326; 1956 ed., no. 633.

Bielefeld, *Amazonomachia*, p. 75, no. 12.

288. *Agate cameo*, of two layers. 19 × 28 mm.

In the Cabinet des Médailles, Paris. Gift of the duc de Luynes in 1862. Found near Rome. Once in the collection of Ign. Vescovali.

ACHILLES AND PENTHESILEIA. She has fallen off her horse, and is vainly trying to defend herself, while Achilles is seizing her by the hair. Both are shown in more or less front view. She wears a chiton, and has her left hand placed on her shield (pelta). He wears a helmet and carries a shield; a chlamys hangs from his left arm. The frightened horse is galloping away. The ground is indicated by little quadrangular stones.

Département des Médailles, *Description sommaire des monuments exposés* (1867), p. 140, no. 8.

Klügmann, *Arch. Ztg.*, XXXIV, 1876, p. 11 f., pl. 1.

Roscher's *Lexikon*, I, col. 278.

Babelon, *Cabinet des Antiques*, p. 58, pl. XIX, fig. 4; *Cat. des Camées*, no. 153.

289. *Carnelian intaglio*. 13 × 11 mm.

In the National Museum, Athens, inv. 432. Gift of K. Karapanos.

ACHILLES AND PENTHESILEIA – or a Greek soldier and an Amazon. He is on foot, she on horseback; he has

seized her by the hair to pull her off her horse. He is nude and has a helmet and a shield. Ground line.

Above is the inscription: Θεοδ = Theod(ou), 'of Theodoros', referring evidently to the owner of the stone. The composition recurs on the Mausoleum frieze.

Svoronos, *J.I.A.N.*, xv, 1913, no. 112, pl. II.

290. *Sard intaglio*. Fractured. 10 × 13 mm.

In the British Museum, 1919.11-18.1. Presented by L. A. Lawrence Esq. in 1919.

ACHILLES, in a two-horse chariot, is dragging the body of Hektor round the walls of Troy. Both the outer and the inner wall of Troy are indicated, one above the other. The scene is carved in low relief on the outer wall, which includes a gateway. On the inner wall appear buildings and towers.

For similar representations on gems cf. Furtwängler, *Beschreibung*, no. 4272; Walters, *Cat. British Museum*, nos. 3201, 3202; and the stone in Florence, Gori, *Mus. Flor.*, II, pl. 25, 1 = Reinach, *Pierres gravées*, p. 55, pl. 54; also the related reliefs on sarcophagi (Robert, *Sarkophagreliefs*, II, 23); on the bronze chariot in the Museo dei Conservatori, Stuart Jones, *Cat.*, no. 13, pl. 73; and on the marble relief, Stuart Jones, *Cat. of the Capitoline Museum*, p. 45, no. 1, pl. 9 (now in the Sala del Carroccio of the Palazzo Senatorio – so Marion Lawrence informs me).

Walters, *Cat.*, no. 1938.

290 bis. *Glass intaglio*, imitating nicolo. 11.5 × 10.5 mm. In the Museo Nazionale of Aquileia, inv. 50430.

ACHILLES, in a two-horse chariot, is dragging the body of Hektor round the walls of Troy.

Similar to the preceding.

Sena Chiesa, *Gemme del Museo di Aquileia*, no. 743.

291. *Sardonyx cameo*. 28 × 20 mm.

In the Hermitage, Leningrad, M 26.

PRIAM, ACHILLES, AND BRISEIS. Priam has come to ask for the body of Hektor; he is sitting on the ground, wrapped in a himation, and holding a stick in his right hand. Briseis is standing in front of him, trying to pull him up by his left arm; she wears a chiton and a himation. Achilles is seated on a klismos, quietly watching his visitor. He holds a stick in his right hand, and wears a himation round the lower part of his body. At the left is a stele with the statue of a sphinx.

For a near replica cf. *A.G.*, pl. XLIII, 10. The composition

also appears on the Tabula Iliaca, and evidently goes back to a Greek original.

Furtwängler, *A.G.*, pl. LVIII, 3.

L. Curtius, *Falsche Kameen*, *Arch. Anz.*, 1944/45, col. 21, pl. 18, 6.

292. *Carnelian intaglio*. 14 × 9 mm.

In the Cabinet des Médailles, Paris. Gift of Pauvert de La Chapelle in 1899. Found near Lake Fucin.

AJAX CARRYING THE DEAD BODY OF ACHILLES. Ajax is walking slowly to the right, with the limp body of Achilles on his shoulder, and holding it by the arms. Ajax wears a cuirass over a chiton, and a helmet. Achilles also wears a cuirass and chiton, as well as a helmet. On his heel is seen the fatal arrow. Ground line.

A favourite theme in Greek art; cf., e.g., Kunze, *Olympische Forschungen*, II (1950), pp. 151 ff.; Hampe, *Frühe griechische Sagenbilder* (1936), p. 72; Friis Johansen, *The Iliad in Early Greek art* (1967), p. 30.

Babelon, *Catalogue de la Coll. Pauvert de La Chapelle*, no. 101.

293. *Carnelian intaglio*. 42 × 22 mm.

In the National Museum, Athens, inv. 881. Gift of K. Karapanos.

JUDGEMENT OF PARIS. Paris is sitting on a rock by a tree, holding the golden apple in his extended right hand, and looking at the goddesses who have come to him for judgment; first Aphrodite, nude, holding a wreath in one hand; then Hera, properly clothed in a chiton; and last Athena, fully armed, with helmet, cuirass, shield, spear, and sword. On the ground are growing plants to indicate the out-of-doors.

Seemingly a parody on the familiar legend, for the goddesses are caricatured. For the style cf. no. 262.

For caricatures of Greek legends in Roman paintings cf. Schefold, 'Lachendes Pompeji', *Gymnasium*, xvii, 1960, pp. 90 ff.

Svoronos, *J.I.A.N.*, xv, 1913, no. 686, pl. IX.

294. *Chalcedony cameo*, of two layers. In an eighteenth-century mount. 35 × 42 mm.

In the Cabinet des Médailles, Paris.

I follow here Chabouillet's and Babelon's interpretation of the scene:

PENTHESILEIA OFFERING HELP TO PARIS AND 'HELEN'. Penthesisileia stands at the right beside her horse, wearing a short chiton, which leaves her right

breast bare. Helen and Paris sit next to each other on the left, seemingly deliberating. Paris, nude, wearing a pointed cap, and with a chlamys wound round his left arm, is caressing his dog with his left hand, and holds a shepherd's stick (*pedum*) in his right. Helen wears a chiton and a mantle loosely draped round her body. In the background are a column, on which a base is mounted, and a tree. Ground line.

There apparently is no literary mention of Penthesilea 'offering help to Helen and Paris', but that the youth seems to be Paris is suggested by his cap and shepherd's crook; and the woman with the horse and boots is evidently an Amazon. So Chabouillet's interpretation would seem probable. It was accepted also by Furtwängler.

T. Dumersan, *Notice des monuments exposés dans le Cabinet des Médailles* (1819), p. 27.

Marion du Mersan, *Histoire du Cabinet des Médailles* (1838), p. 114, no. 104.

Chabouillet, *Cat.*, no. 104.

Babelon, *Cat. des Camées*, no. 154.

Furtwängler, *A.G.*, vol. III, p. 331, fig. 174.

295. *Chalcedony cameo*, of two layers, one translucent. 15 × 18 mm.

In the Cabinet des Médailles, Paris. Gift of the duc de Luynes in 1862.

AMAZON, in partly front view. She appears to be wounded, leaning for support on her double axe, which she holds in her right hand. She wears a helmet and a cuirass; her shield (*pelta*) is strapped on her left arm. Ground line.

Département des Médailles, *Description sommaire des monuments exposés* (1867), p. 140, no. 11.

Babelon, *Cat. des Camées*, no. 155.

296. *Amethyst intaglio*. 14 × 15 mm.

In the Museo Archeologico, Florence, inv. 15389. From the Currie Collection (no. 334.)

BUST OF AN AMAZON, in profile to the right. A mantle is draped on her shoulders. In the field a pair of scissors and the ligature of Α Τ Ρ, which must have had some connection with the owner of the gem.

The head is evidently a copy of the type of Amazon of which the best known sculptural example is in the Capitoline Museum (cf. Helbig-Speier, *Führer*⁴, II, no. 1393), and which has been attributed both to Kresilas and to Polykleitos (on the attribution cf. now my *Sculpture and Sculptors of the Greeks*, 1970, pp. 192 f.).

As in the statue, so on the gem, the hair is gathered up behind and a mantle is draped round the neck. There are several replicas, some reproducing the hair and the drapery of the statue accurately, as in the Florence example, others with variations and misunderstandings (cf., e.g., my no. 741).

Richter, *A.J.A.*, LXI, 1957, pp. 266 f., pl. 82, 13.

297. *Carnelian intaglio*. 18 × 12 mm.

In the Cabinet des Médailles, Paris. Gift of Pauvert de La Chapelle in 1899. Found at Orvieto.

DOLON, going to the camp of the Greeks. He is tiptoeing to the right, carrying two spears in one hand, the other extended. He wears a wolf's skin over his head and back. Ground line.

The story of Dolon, sneaking to the Greek camp at night, surprised by Diomedes and Odysseus, begging for mercy, but nevertheless killed by Diomedes – after Odysseus had extracted Trojan secrets from him – is told at length in the *Iliad* (x, 372 ff.). For occasional representations of the dramatic incident on Greek vases cf. now K. Friis Johansen, *The Iliad in early Greek Art* (1967), pp. 65, 160 ff.

Babelon, *Catalogue de la Collection Pauvert de La Chapelle*, no. 102.

298. *Sard intaglio*. 15 × 12 mm.

In the British Museum. From the Blacas Collection (Blacas 444).

CAPTURE OF DOLON BY ODYSSEUS AND DIOMEDES. Dolon is kneeling on the ground in supplication to Odysseus, who holds his sheathed sword in his left hand, while his right hand is held open, as if gesticulating. Diomedes, at the back of Dolon, has his drawn sword in his right hand, ready to slay Dolon. Dolon wears a sleeved tunic and a wolf-skin over his head, knotted on his chest. Odysseus, bearded, wears a pilos cap, and a himation loosely draped over his shoulder. Diomedes has a mantle which hangs down his back; a baldric with the sheath of his sword is hanging from his right shoulder. Ground line. Below is the inscription: 'Εἶον, Heiou, 'of Heios', considered modern.

On gems inscribed with this name cf. Furtwängler, *Kleine Schriften*, II, pp. 273 f., where the only inscription which is considered genuine (as an owner's name) is the one with Diana (Furtwängler, *A.G.*, pl. XXII, 41; Vollenweider, *St.*, pl. 8, no. 4, p. 18, note 13; Dalton, *Br. Mus. Cat. of Gems of the Post-Classical Periods*, no. 596), and where others considered modern are cited; e.g., Dalton, *op. cit.*, nos. 786, 869.

Choiseul Gouffier, *Voyage pittoresque*, III, p. 183.
 Millin, *Gal. mythol.*, II, p. 83, no. 571, pl. CLXII.
 King, *Arch. Journal*, XXIV, 1867, p. 209.
 Furtwängler, *J.d.I.*, IV, 1889, p. 71 = *Kleine Schriften*, II, p. 274.
 Walters, *Cat.*, no. 965.

299. *Sard intaglio*. 13 × 16 mm.

In the Museum of Fine Arts, Boston, 27.740. From the collection of E. P. Warren.

DOLON, on his knees between Diomedes and Odysseus. Ground line.

Similar to the preceding.

Burlington Fine Arts Club Exh., 1904, no. O, 73.
 Beazley, *Lewes House Gems*, no. 110.

300. *Sard intaglio*. 17 × 13 mm.

In the British Museum. From the Blacas Collection (Blacas 445).

AJAX AND KASSANDRA. She has fled to the altar and is embracing the palladion with both arms. Ajax stands beside her, his sword in his right hand, his shield strapped to his left arm, and the sheath of his sword hanging by a baldric from his right shoulder. Cassandra is shown in back view, with head and limbs turned in profile; a himation covers the lower part of her body. Ajax, shown in front view, is nude and wears a helmet. The statue of Athena has, as usual, a girded peplos, with aegis, a helmet and shield, and brandishes her spear. The altar is wreathed. Ground line.

Walters, *Cat.*, no. 1942.

301. *Sard intaglio*. Strongly convex on engraved side. 18 × 13 mm.

From Magna Græcia. In the British Museum, 72.6-4.1339. Purchased from Castellani in 1872.

KASSANDRA, seated on the altar and embracing the palladion. Similar to the preceding, but without Ajax. Ground line.

Cf. the similar composition on a Hellenistic stone in the Louvre, no. 1259 (my vol. I, no. 560), where, however, the body of Cassandra is more elongated and the torsion of the body is less natural.

Walters, *Cat.*, no. 1944.

302. *Carnelian intaglio*. 21 × 17 mm.

In the Benaki Museum, Athens, inv. 2834.

MENELAOS AND PATROKLOS. Menelaos is engaged in

lifting the dead body of Patroklos, holding a spear in his right hand, his left arm round the limp, heavy body. Menelaos wears a mantle loosely draped around him, as well as a helmet. Patroklos also has a mantle; his shield has fallen to one side. In the offing is a trophy consisting of a helmet, a cuirass, and a spear. Thick ground line, below which is the inscription: "Ἀρίστος, (for 'Aristos'), name of the owner (?).

303. *Nicolo intaglio*, set in an enamelled frame of the time of Louis XIV. 36 × 28 mm.

In the Cabinet des Médailles, Paris.

MENELAOS, standing to the right, is lifting the nude, limp body of PATROKLOS. Menelaos wears a helmet and a mantle loosely draped round his body, and carries a sword and a shield. Ground line.

Millin, *Peint. des vases*, II, p. LXXII, no. 4; *Galerie myth.*, II, p. 86, no. 582, pl. CLX.

Mariette, *Traité*, II, pl. CXIV.

Chabouillet, *Cat.*, no. 1816.

304. *Glass intaglio*, green with a blue and white band. Surface somewhat corroded, and iridescent in places. Large chip missing at bottom. 16 × 13 mm.

In the Metropolitan Museum, New York, 41.160.527. Bequest of William Gedney Beatty, 1941.

HEKTOR, ANDROMACHE, AND ASTYANAX. Hektor is about to leave. Andromache holds little Astyanax in her arms, who stretches out both arms to his father. Hektor wears a cuirass, a crested helmet, and greaves; in his right hand he holds his sword. Andromache wears a chiton, a himation, and a sakkos on her head.

The composition from which this representation was derived must have belonged to the late fifth century B.C. The same subject, differently treated, appears on a sardonyx in Berlin, Furtwängler, *A.G.*, pl. XXIII, 56.

Richter, *M.M.A. Cat. of Gems*, 1956 ed., no. 406; *M.M.A. Greek Handbook*, p. 151.

305. *Red jasper intaglio*. 16 × 15 mm.

In the Cabinet des Médailles, Paris.

ODYSSEUS is sitting in a pensive attitude on a rock, covered by his mantle, and is holding his sheathed sword in one hand. He is nude, but has his cap on his head.

In the field is the inscription; 'Ἀρίστωνος, 'of Ariston', evidently the name of the owner of the stone, for the letters are large and conspicuous. Ground line.

Chabouillet, *Cat.*, no. 1827.

306. *Sard intaglio*. 10 × 12 mm.

In the British Museum, 1905.6-6.4. Bought at a sale in Paris in 1905 (Hôtel Drouot, May 8, 1905).

ODYSSEUS AND THE SIRENS. He is bound to the mast of the ship, which is manned by several rowers and a steersman. The sail is tied up to the yard, a small mast is in the stern, and an eye at the bow. Three Sirens are standing on a high rock. The sea is symbolized by a dolphin.

Cf. the similar representations on the gems, Furtwängler, *A.G.*, pl. I, 16, and pl. XLIII, 23; also the scene on the red-figured vase in the British Museum, E 440.

Collection d'un archéologue explorateur, pl. 5, no. 63.
Walters, *Cat.*, no. 1945 (not ill.).

307. *Sardonyx cameo*, of three layers. Set in an enamelled frame. The exergue is restored. 32 × 45 mm.

In the Cabinet des Médailles, Paris.

TROILOS AND POLYXENA (?). A youth is engaged in giving his four horses a drink from a quadrangular trough, decorated with garlands and bucrania, while a girl in Phrygian costume is kneeling beside the horses, and is apparently herself drinking from an amphora. The youth is nude except for a mantle draped round his right leg; he is holding the reins of one of the horses, which has lowered its head to drink from the trough. At the back is a bearded herm, with a leaved fillet in his hair.

Millin interpreted this scene as Pelops giving a drink to the horses of Poseidon, to whom he owed his victory over Oinomaos. Heydemann suggested Troilos for the youth and another Trojan for the kneeling figure. Babelon saw that this figure was female. Furtwängler thought that the most probable interpretation was Troilos and Polyxena.

Millin, *Mon. inéd.*, vol. I, no. 1.

Heydemann, *Pariser Antiken* (1887), p. 67, 3.

Babelon, *Cabinet des antiques*, pl. 58, no. 1; *La Gravure*, p. 117, fig. 85; *Cat. des Camées*, pl. 15, no. 148, pp. 77 ff.

Chabouillet, *Cat.*, no. 106.

Furtwängler, *A.G.*, pl. LVIII, 7.

Lippold, *Gemmen u. Kameen*, pl. XI, 11.

L. Curtius, *Falsche Kameen*, *Arch. Anz.*, 1944/45, pl. 17, 3.

Les Pierres gravées, Guide du visiteur, no. 148, pl. XXIV, p. 95.

308. *Sardonyx cameo*, of two layers. 28 × 40 mm.

In the Cabinet des Médailles, Paris.

DIOMEDES WITH THE PALLADION AND ODYSSEUS. Diomedes is stepping over a garlanded altar, holding the palladion in his left hand, the sword in his right. Odysseus,

opposite him, points down to the body of the dead guard with his right hand and holds his sheathed sword in his left. He wears a laurel wreath, and has a mantle hanging from his left arm. Diomedes also has a mantle covering his left arm. Between the two is a column, on which is mounted the statue of a young warrior, in back view, holding a spear. Above is the wall of Troy, indicated by a gateway and two layers of blocks.

This cameo, like the intaglio signed by Felix, my no. 720, gives the whole composition, with both Diomedes and Odysseus, instead of the more usual extracts (cf. nos. 302 ff.). The composition was evidently copied from a scene on a famous Hellenistic original (cf. p. 9), and occurs also on other Roman monuments (cf. pp. 52 f.).

The corpse lying on the ground has been interpreted both as that of the guard (cf. Furtwängler, *A.G.*, vol. II, p. 233, under no. 4) and as that of the priestess (cf. Chabouillet and Chevallier, loc. cit.). Since the wall of Troy is indicated above, it would seem that the scene takes place outside the city and that therefore the corpse cannot well be that of the priestess.

Marion du Mersan, *Histoire du Cabinet des Médailles* (1838), p. 114, no. 107.

Chabouillet, *Cat.*, no. 102.

Babelon, *Cat. des Camées*, no. 151.

Chevallier and Lemaître in *Hommages à Marcel Renard*, III (1969), p. 135, *Coll. Latomus*, vol. 103.

309. *Chalcedony cameo*, of two layers, one translucent. 29 × 22 mm.

In the Cabinet des Médailles, Paris.

DIOMEDES WITH THE PALLADION. He is shown stepping over an altar, from which hangs a garland, and holding the palladion in his left hand, his drawn sword in the right. His mantle is draped over his left arm. Ground line.

Marion du Mersan, *Histoire du Cabinet des Médailles* (1838), p. 114, no. 106.

Chabouillet, *Cat.*, no. 101.

Babelon, *Cat. des Camées*, no. 152.

310. *Fragment of a carnelian intaglio*. Only the upper part is preserved. Width 35 mm.

In the Archaeological Museum, Corinth, MF 7841; 67.3.9. Found in Corinth.

DIOMEDES stepping over the altar with the palladion in one hand and a sword in the other. The missing part can be reconstructed from the similar representations, nos. 308, 309.

G. R. Davidson, *The Minor Objects, Corinth*, XII, 1952, no. 1767, pl. 101.

Vollenweider, *St.*, pl. 41, 3, p. 45.

310 bis. *Plasma intaglio*, mounted in a bronze ring of the third to fourth century A.D. 8 × 10 mm.

In the Museum of Fine Arts, Boston, 27.782. From the collection of E. P. Warren. Formerly in the possession of Charles Dawson at Lewes.

DIOMEDES WITH THE PALLADION. He is shown nude, stepping over an altar, holding the statue in his left hand, a sword in his right. In front of him is a column with a statue mounted on it. Ground line.

Late imperial, third century A.D.

For the type of ring cf. Henkel, *Römische Fingerringe*, pl. 49, nos. 1287–89, pl. 11, nos. 218 ff., pl. 22, nos. 432 ff., etc.

The representation is interesting in being a late copy of the composition popular in early imperial times, cf. *supra*.

Beazley, *Lewes House Gems*, no. 125.

311. *Carnelian intaglio*. 15 × 19 mm.

In the Biblioteca Apostolica of the Vatican, no. 176. Found in the Catacombs in 1926.

DIOMEDES, SETTING OUT TO STEAL THE PALLADION(?). He holds his sword in his left hand; his chlamys is wrapped round his left forearm; his right arm is lowered with hand held open. By his side is a column.

There is no palladion; but the attitude – stealthily advancing – is similar to that of Diomedes in nos. 308 ff., and so is his general appearance. Curiously enough, however, his attitude, with the lowered right arm, resembles that of Odysseus in the same compositions, though here there is no dead body of the guard.

311 bis. *Agate intaglio*, in two layers, the bottom light, the top dark. 17 × 13 mm.

The stone is at present (February 1968) exhibited in the Touring Club of France in Paris, but will eventually go to the Musée Archéologique of Izernore.

DIOMEDES, SETTING OUT TO STEAL THE PALLADION.

Practically identical with the preceding.

Found during the excavations at Izernore, Aix, France, by M. Raymond Chevallier in 1967.

I owe the information regarding it, and the photograph

and permission to publish it to the kindness of M. Chevallier.

Chevallier and Lemaître in *Hommages à Marcel Renard*, III (1969), pp. 124 ff., *Coll. Latomus*, vol. 103.

312. *Glass intaglio*. 18 × 14.5 mm.

In the Museo Nazionale di Aquileia, inv. RC. 1317.

ODYSSEUS, holding a sword in his left hand, and with his right lowered (to the dead guard at his feet). He wears a pointed cap, and has a chlamys wound round his left arm. In front of him is a column with the palladion. By his side is a rectangular altar.

Cf. the similar representation on a banded glass intaglio in New York, my *M.M.A. Cat. of Gems*, 1956 ed., no. 422.

Sena Chiesa, *Gemme del Mus. Naz. di Aquileia*, no. 746, pl. XXXVIII.

312 bis. *Glass intaglio*. 16 × 12 mm.

Museo Nazionale di Aquileia, inv. 27483.

DIOMEDES, bearded and nude, is in the act of taking the palladion from a rectangular, garlanded altar. With his right hand he is grasping the statuette of Athena; on his left arm is strapped his shield; a mantle is draped from his left shoulder, and a helmet is on his head. Ground line and hatched border.

This is one of the rare representations of Diomedes actually stealing the palladion, instead of bringing it to the waiting Odysseus, and is therefore included here. Since it has a hatched border it may belong to the Republican rather than the Imperial period – though there is nothing in the style that I can see which demands such an assignment.

Cf. the almost identical representation on a purple glass intaglio in New York, *M.M.A. Cat. of Gems*, 1956 ed., no. 423.

Sena Chiesa, *Gemme del Museo Nazionale di Aquileia*, no. 740 (there dated end of third century B.C.).

313. *Blue glass intaglio*. 17 × 12 mm.

In the Museo Nazionale di Aquileia, inv. 27363.

DIOMEDES, in almost frontal view, holding his drawn sword in his right hand, the palladion in his left. His right knee is placed on a rectangular altar, presumably the one on which the palladion was. At his left is seen a male (?) figure sitting on a throne (?) under a canopy. Thick ground line.

Who the seated figure might be is not clear. Walters suggested that it was the priestess in charge of the palladion; but, as Sena Chiesa points out, the figure appears to be male, in fact it seems to be wearing a helmet.

For similar representations on gems in Berlin and London, cf., besides my no. 313 bis, Furtwängler, *Beschreibung*, nos. 4305, 6490 and A.G., pl. xxx, 63; Walters, *Cat.*, *British Museum*, nos. 1068, 1069.

Sena Chiesa, *Gemme del Museo di Aquileia*, no. 743.

313 bis. *Intaglio*. 22 × 17 mm.

Present location not known. An impression is included in the Cades Collection.

DIOMEDES, in almost frontal view, holding a drawn sword in his right hand, the palladion in the left.

Similar to the preceding, but with certain details sharper. The seated figure is here clearly male. Thick ground line.

German Institute Cades Collection, Impr., Cl. III, E 275.

314. *Chalcedony ringstone*. 13 × 18 mm.

In the Museo Archeologico, Florence, inv. 14786.

PERSEUS, standing to the right, holding the severed head of Medusa in his raised right hand, his sword in the left; below is his shield, in which appears the reflection of the head of Medusa; a chlamys hangs down his back. Behind him is a wreathed pillar with a statue of Athena, with chiton, helmet, shield, and spear. Ground line.

After a Greek composition of the fifth to fourth century B.C. Cf. the similar compositions on glass gems in Berlin, Furtwängler, *Beschreibung*, nos. 3102, 4238, 4239.

Gori, *Museo Flor.*, II, pl. 34, no. 5.

S. Reinach, *Pierres gravées*, pl. 56, no. 5.

Furtwängler, A.G., pl. XLII, 4.

315. *Carnelian intaglio*. 11 × 14 mm.

In the Cabinet des Médailles, Paris. Gift of the Duc de Luynes in 1862 (no. 100).

PERSEUS, standing by a column, in front view, with head turned in profile to the right. In one hand he holds a Nike, in the other the severed head of Medusa. Below are his shield and cuirass. Ground line.

An unusual representation of this popular hero.

Les Pierres gravées, Guide du visiteur (1930), p. 140, no. 100.

316. *Carnelian intaglio*. 12 × 16 mm.

In the Cabinet des Médailles, Paris. Acquired in 1857. Once in the possession of the Chevalier Azara.

BELLEROPHON, riding Pegasus to the right. He holds his spear downward, ready to attack the Chimaera, which is, however, not represented. Below is the inscription EΠΙ, which has by some been thought to be the beginning of the name of the gem-engraver Epitynchanos (cf. no. 674), but probably refers to the owner of the stone.

Visconti, *Opere varie*, II (1829), p. 252, no. 309.

Chabouillet, *Cat.*, no. 1797 (with other references).

Babelon, *Cabinet des Antiques*, pl. LVI, 3.

317. *Nicolo intaglio*. 12 × 10 mm.

In the British Museum. From the Blacas Collection (Blacas 361).

OEDIPUS AND THE SPHINX. The sphinx is mounted on a rocky eminence. Oedipus is standing in front of her, with right hand raised, as if talking to her. He wears a tunic, a mantle, and a helmet, and carries a shield and spear. Ground line.

Walters, *Cat.*, no. 1919.

318. *Carnelian intaglio*. 11 × 10 mm.

In the Cabinet des Médailles, Paris. Gift of Pauvert de La Chapelle in 1899.

JASON, standing in front of the golden fleece, which is hanging from a tree. Between Jason and the tree is the altar of Zeus Laphystios, on which is the head of a ram. On the tree a bird is sitting and a serpent is coiled. Jason wears a helmet and a chlamys, and holds his spear and shield in one hand, while the other is raised in what might be termed a contemplative attitude. Ground line.

Babelon, *Catalogue de la Collection Pauvert de La Chapelle*, no. 97.

319. *Carnelian intaglio*. Burnt. 14 × 10 mm.

In the Cabinet des Médailles, Paris. Gift of Pauvert de La Chapelle in 1899. Found at Saturnia in Tuscany.

LYKOURGOS WORKING IN HIS VINEYARD. He is shown brandishing an axe, in profile to the left. A vine-branch below him symbolizes the vineyard. He wears a tunic and a chlamys which floats at his back, caught by the wind. Ground line. Hatched border.

Lykourgos, mythical king of Thrace, having dared to oppose Dionysos, was punished by wounding himself while at work on his vines. Cf. the similar representations in Berlin, Furtwängler, *Beschreibung*, no. 3098, and Gori, *Mus. Flor.*, I, pl. XCXII, fig. 7.

Babelon, *Catalogue de la Collection Pauvert de La Chapelle*, no. 93.

320. *Sardonyx cameo*, of two layers. 34 × 30 mm.

In the Cabinet des Médailles, Paris. This piece is evidently the same as that cited in the inventory of 'des joyaux de la couronne' of 1560, no. 418. Listed in the inventory of 1664 under no. 107.

LAODAMEIA, embracing the shade of Protesilaos. The latter is shown in bust form. She has only a mantle loosely draped round her legs.

Cf. the similar composition on a glass cameo, also in the Cabinet des Médailles, Babelon, *Cat. des Camées*, no. 150.

Marion du Mersan, *Histoire du Cabinet des Médailles* (1868), p. 111, no. 53 ('Vénus et Adonis').

Müller and Wieseler, *Denkmäler der alten Kunst*, II, 3rd ed., no. 292, 2.

Chabouillet, *Cat.*, no. 107.

Babelon, *Cat. des Camées*, no. 149.

321. *Sardonyx cameo*, of two layers, set in an enamelled mount of the Renaissance. 21 × 13 mm.

In the Cabinet des Médailles, Paris. Listed in the inventory of 1664, under no. 138.

MEDEA is standing at the left, looking at her children, whom she is about to kill with the dagger in her right hand. One of the children is seated on the ground, the other is standing by a column, on which a vase is placed. Medea wears a chiton and a himation; her long hair falls down her back. Ground line.

Cf. the wall-painting from Pompeii, Herrmann, *Denkmäler der Malerei*, pl. 130, and the somewhat similar glass gems in Berlin, Furtwängler, *Beschreibung*, nos. 4354-4356; A.G., pl. XXXVII, 42.

Marion du Mersan, *Histoire du Cabinet des Médailles* (1838), p. 114, no. 102.

Chabouillet, *Cat.*, no. 100.

Babelon, *Cat. des Camées*, no. 146.

322. *Sard intaglio*. Cracked. 15 × 24 mm.

In the Museum of Fine Arts, Boston, 27.731. From the collections of E. P. Warren and of Count Tyszkiewicz.

THESEUS examining his sword, holding it in both hands. On the ground is a shield with a gorgoneion surrounded by a leaf pattern as a device. Ground line.

Polykleitan style.

Beazley, loc. cit. gives a list of similar representations and suggests as a reason for the popularity of the design in Roman times its appropriateness as a present for a young man beginning his military career.

Furtwängler, A.G., pl. LXI, 71.

Sale Catalogue of the Tyszkiewicz Collection, no. 300.

Beazley, *Lewes House Gems*, no. 107.

323. *Carnelian intaglio*. Chipped round edge. 19 × 12 mm.

In the Cabinet des Médailles, Paris. Gift of Pauvert de La Chapelle in 1899. Found in Rome.

THESEUS, looking at his sword, which he is holding in both hands. In front of him, placed on a rock, is his helmet, and behind him the shield. Ground line.

Cf. no. 322.

Babelon, *Catalogue de la Collection Pauvert de La Chapelle*, no. 100.

324. *Nicolo intaglio*. 10 × 14 mm.

In the Museum of Fine Arts, Boston 27.781. From the collection of E. P. Warren. Bought in Naples in 1898.

THESEUS, examining his sword. He is nude, except for a chlamys which hangs down his back. His weight is on his right leg, the left flexed. Below is his shield. Short ground line.

Cf. no. 322.

Beazley, *Lewes House Gems*, no. 123.

325. *Fragmentary carnelian intaglio*. Only the lower part remains. Present height 15 mm.

In the Cabinet des Médailles, Paris. Gift of Pauvert de La Chapelle in 1899.

THESEUS, moving the rock under which were hidden the sandals and sword of his father. He has already found them, and they are shown lying on the ground beneath him. Ground line.

On this myth cf. Pausanias, I, 27, 3, and Stending, in Roscher's *Lexikon*, v, cols. 680 ff., with a list of representations on various monuments, including Athenian coins.

Babelon, *Catalogue de la Collection Pauvert de La Chapelle*, no. 98.

326. *Banded onyx intaglio*. Pared round the edges. 7 × 10 mm.

In the British Museum. From the Blacas Collection (Blacas 377).

ORPHEUS, seated, with legs outstretched, playing the lyre. In the offing are various animals listening to his music. Orpheus wears a mantle hanging down his back, and a cap. Traces of a hatched border; ground line.

For a recently discovered representation of this famous myth cf. the mosaic found at Mytilene with Orpheus shown in a central octagon and about twenty different animals, wild and tame, in the surrounding panels; Orlandos, *Ergon kata to 1962*, p. 158, figs. 188–190; Daux, *Chronique 1962, B.C.H.*, 1963, p. 824, figs. 7–9 (on pp. 820 f.).

Walters, *Cat.*, no. 1862 (not ill.).

327. *Carnelian intaglio*. 11 × 14 mm.

In the Cabinet des Médailles, Paris. Acquired in 1854.

A YOUTH is sitting on the ground, in profile to the right, holding up a pomegranate in one hand, the other extended. On the ground, in front of him, is a mask. He is nude, but has a mantle wound round his right forearm. Ground line.

Chabouillet interpreted the scene as representing Askalaphos, son of Acheron, who decided the fate of Persephone by saying that she had partaken of a pomegranate in the garden of Hades. But then what about the mask (called, however, 'masque funéraire' by Chabouillet)? There is no extant representation of this myth with which one could compare this scene.

Chabouillet, *Cat.*, no. 1713.

328. *Agate intaglio*. 17 × 11.5 mm.

In the Museo Nazionale di Aquileia, inv. 26180.

KADMOS, in the act of killing the serpent, which rears its head in front of him. Kadmos is nude; in his right hand he holds his sword, on the left arm is his shield.

Still late Republican?

Sena Chiesa, *Aquileia Nostra*, xxxv, 1964, no. 25, pl. 1; *Gemme del Mus. Naz. di Aquileia*, no. 728, pl. lxxxii, 6 (middle of first century B.C.)

329. *Black jasper intaglio*. 12 × 10 mm.

In the Cabinet des Médailles, Paris.

KADMOS, consulting the oracle of Delphi. He is standing to the left in front of an altar round which a serpent is coiled; his right hand is raised, in a speaking attitude. He is nude, but wears an Attic helmet and has a sheathed sword and shield. Hatched border and ground line.

Chabouillet, *Cat.*, no. 1794 (there identified as Kadmos).

330. *Sardonyx cameo*. 35 × 45 mm.

In the National Museum, Naples, inv. 25838. Formerly in the Farnese and Medici collections.

DAIDALOS AND IKAROS. Daidalos is engaged in preparing Ikaros for his flight, by attaching the two wings by means of rings to his arms. Ikaros, in front view, is standing on a high base. Behind Daidalos is Pasiphae (?), in chiton and mantle, holding a hammer in her left hand, the other raised to Ikaros' wing. On the other side is seen Artemis, seated on a rock, holding a spear in one hand, and with a quiver and bow hanging down her back; she is dressed in a short chiton and himation, and wears the high boots of a huntress. On the base on which Ikaros is standing is the inscription LAR. MED., = Lorenzo Medici.

For similar representations on gems cf. my nos. 331, 332, and Furtwängler, *A.G.*, pl. xxviii, 27, pl. xxxvii, 12, pl. xlii, 1, pl. lxiii, 32. On all the preparation for the flight with the making of the wings is shown; so also generally on Roman sarcophagi, cf. Robert, *Sarkophagreliefs*, iii, nos. 37, 38; M. Lawrence, *Additional Asiatic Sarcophagi, Memoirs of the American Academy*, 1951–52, p. 133, fig. 19; V. Tusa, *I sarcofagi romani in Sicilia* (1957), pp. 81 f., pl. xlviii, fig. 80. On the other hand, on Roman wall paintings the actual flight and the fall of Ikaros into the sea are often represented. On the story of this flight – from Athens to Crete (?), or from Crete to Sicily (?) – cf. C. Robert, *R.E.*, iv, 2 (1901), cols. 1996 ff.

Real Museo Borbonico, di Napoli, ii (1826), pl. xxviii, 1.

Müntz, *Les Précurseurs de la renaissance*, pl. 6, p. 191.

Furtwängler, *A.G.*, pl. lviii, 9.

L. Curtius, *Falsche Kameen*, *Arch. Anz.*, 1944/45, cols. 5 f., pl. 17, 1.

331. *Fragmentary chalcedony cameo*, of two layers. 17 × 32 mm.

In the Cabinet des Médailles, Paris.

DAIDALOS AND IKAROS. Daidalos – of whom only the upper part of his body remains – is in the act of attaching the wings on Ikaros' shoulders. (Only the head of Ikaros remains.) At the right appears the forepart of the bull of Crete. Daidalos is shown as an elderly man wearing a mantle, Ikaros as a young boy.

Chabouillet, *Cat.*, no. 108.

Babelon, *Cat. des Camées*, no. 147.

332. *Plasma intaglio*. 12 × 14 mm.

In Corpus Christi College, Cambridge.

DAIDALOS, making the wings, in preparation for the flight. He is sitting on a base, and wears a cap and a mantle draped round the lower part of his body.

Middleton, *The Lewis Collection of Gems*, B 125, p. 71 (not ill.).

333. *Plasma intaglio*. 27 × 27 mm.

In the Museo Nazionale, Aquileia, inv. 25498.

DIRKE being bound to the bull by Amphion and Zethos. Copied from the same Greek original as the famous 'Farnese Bull' in Naples, on which see Ruesch, *Guida del Museo Nazionale di Napoli*, no. 260 and my *Sculpture and Sculptors of the Greeks*, 1970, p. 240, fig. 849.

Vollenweider, *Encyclopedia of World Art*, vi, p. 58, pl. 37, middle, left.

Sena Chiesà, *Gemme del Mus. Naz. di Aquileia*, no. 750, pl. XXXVIII.

334. *Sardonyx cameo*. 59 × 44 mm.

In the Museo Archeologico, Florence, inv. 14468.

IPHIGENEIA, ORESTES, AND PYLADES, in front of the temple of Artemis in Tauris. The temple is indicated by four garlanded Corinthian columns, surmounted by a frieze of triglyphs and metopes, which are decorated alternately with disks and bucrania. Iphigeneia is seated in front of the temple, on a throne with voluted legs; in her left hand she holds the palladion, in her right an inverted, lighted torch; she wears a sleeveless, belted chiton, and a himation, pulled over the back of her head; the palladion is shown, as usual, in archaistic style, with helmet, shield, and peplos. Opposite Iphigeneia is Orestes, quietly sitting on a low wall, his spear in his left hand, a mantle draped loosely round his body. On the other side stands Pylades, with his right elbow resting on a high stele, a long chlamys falling down his back. In the background, next to Iphigeneia, is the figure of a youth, with his right foot placed on a rock-like protuberance, holding a sword in his right hand, and wearing a short, belted, sleeved tunic, and a chlamys, as well as a fillet in his hair (interpreted by Furtwängler as a guard or servant of king Thoas).

After a Hellenistic composition? Cf. the similar scenes on Roman sarcophagi, Robert, *Sarkophagreliefs*, II, pl. 59.

Gori, *Mus. Flor.*, II, pl. 31, no. 1, = S. Reinach, *Pierres gravées*, pl. 55, p. 57 ('of doubtful antiquity').

E. Gerhard, *Arch. Ztg.*, VII, 1849, pl. 7, 2, cols. 67 ff.

Furtwängler, *A.G.*, pl. LVIII, 6.

L. Curtius, *Röm. Mitt.*, XLIX, 1934, p. 266, note 6; Falsche Kameen, *Arch. Anz.*, 1944/45, col. 21.

335. *Sardonyx cameo*. 29 × 38 mm.

In the Hermitage (M 300).

ATHENA CASTING HER VOTE IN FAVOUR OF ORESTES.

She is standing by a table, in the act of dropping her vote into the voting-urn. Behind her are Orestes, eagerly bending forward, his right foot on some protuberance, and Elektra, much smaller than her brother, clasping her hands together in nervous excitement. Behind her is a tree, and a palladion on a pillar, to represent 'the Attic court of justice', *ἔιω Παλλαίω* (Stephani). Athena wears a chiton, himation, crested helmet, and the aegis. Orestes is nude, with his mantle rolled round his left arm. Elektra wears chiton and mantle. Beneath the figures an uneven ground is indicated.

The scene occurs on Roman sarcophagi and other monuments (collected by Robert, *Sarkophagreliefs*, II, no. 156b, 157a, p. 173). The relief on the silver bowl in the Corsini Palace gives the complete scene (perhaps by or after Zopyros, cf. Pliny, *H.N.*, XXXIII, 156). Probably all these representations go back, it has been surmised, to a famous painting.

Caylus, *Recueil d'ant.*, II, pl. 44, 2, pp. 128 ff.

Michaelis, *Das corsinische Silbergefäß* (1859), pl. II, 3.

Stephani, *Compte rendu*, 1881, pp. 88 ff., pl. V, 10.

Furtwängler, *A.G.*, pl. LVIII, 4.

L. Curtius, *Falsche Kameen*, *Arch. Anz.*, 1944/45, cols. 19f., pl. 18, 4.

336. *Sard intaglio*, deeply cut. 12 × 15 mm.

In the Museum of Fine Arts, Boston, 21.1216. Formerly in the E. P. Warren and Tyszkiewicz collections. Said to be from Chalkedon (by Froehner).

BUST OF IO, in three-quarter view. The hair is parted and falls loosely over the shoulders. She wears a fillet and a necklace. The horns are indicated 'by bosses half-way between the parting of the hair and the sides of the head' (Beazley).

Cf. my no. 671, by Dioskourides, in Florence.

The stone was condemned by Furtwängler (*A.G.*, II, p. 234), rehabilitated by Beazley. To me it also seems ancient. Contrast the very different modern representation with its sentimental expression, my no. 734.

Froehner, *Collection Tyszkiewicz*, pl. 24, no. 9.

Sale Catalogue of the Tyszkiewicz Collection, pl. 27, no. 287.

Burlington Fine Arts Club Exh., 1904, no. O, 9.

Beazley, *Lewes House Gems*, no. 113.

337. *Intaglio*. 11 × 13 mm.

In the collection of the late Maxime Velay.

BUST OF IO, similar to the preceding.

(d) *Scenes from Daily Life*

The scenes representing the daily life of the time are of special interest in affording glimpses of everyday happenings – though sometimes they too may have been taken from earlier compositions. It is a manifold and engaging picture: we see boys riding side by side on galloping horses (no. 338); a youth about to sacrifice a struggling goat (no. 343); a youth holding out a bunch of grapes to a goat (no. 342); a man feeding his horses (no. 340); a mule cart (no. 341); and athletes – reproducing famous sculptures: no. 345, a copy of the discus-thrower by Myron, preserved in marble reproductions; and no. 346 in the style of the middle of the fifth century B.C.

Of special importance are the scenes showing people busy at their work: sculptors (cf. nos. 347–349), painters (nos. 350, 351?); metal-workers or potters (nos. 354 ff.) – plying their various trades with evident absorption. Also poets and actors reciting (nos. 359, 360), and an actor ‘in the part of an old gentleman’, (no. 361). A remarkable scene shows us a physician examining a patient with Aesculapius presiding (no. 362).

Nos. 352, 353 show a human skeleton and a mummy – the latter, I think, a unique representation on a gem.

The passion for chariot-races in Roman times is reflected in a number of vivid representations, in some of which the inevitable accidents occur (cf. nos. 363–366).

338. *Sardonyx cameo*. 29 × 26 mm.

In the Hermitage (M 302)

TWO NUDE BOYS are riding side by side on galloping horses, in profile to the right. Each has a whip and holds the reins taut.

Furtwängler, *A.G.*, pl. LVIII, 12.

339. *Sard intaglio*. 27 × 20 mm.

In the National Museum, Athens, inv. 401. Gift of K. Karapanos.

HUNTER, on horseback, pursuing a deer to the right, with a dog running alongside. The youth holds the reins in one hand, a spear in the other. He wears a petasos hat and a short tunic. Above appears a hare rushing headlong to the left.

Svoronos, *J.I.A.N.*, xv, 1913, no. 652, pl. IX.

340. *Carnelian intaglio*. 16 × 22 mm.

In the Cabinet des Médailles, Paris. Gift of Pauvert de La Chapelle in 1899. Found in a tomb on the Esquiline, Rome.

MAN FEEDING HIS FOUR HORSES. He is holding out a

receptacle to one of them. The others are awaiting their turn. The man wears a short tunic. Behind the horses is a column. Hatched border and ground line.

Babelon compares the coins of Albus Posthumus Albinus with a representation of the Dioskouroi giving drink to their horses at the fountain of Juturna (cf. Babelon, *Monnaies de la République romaine*, II, pp. 379 f.).

Babelon, *Catalogue de la Collection Pauvert de La Chapelle*, no. 130.

341. *Sard intaglio*. 10 × 13 mm.

In the British Museum. Bought in 1902.

A HOODED CART (*carpentum*), drawn by two mules. Two wheels are shown, more or less in the front plane. The reins pass into the cart, where the driver is sitting (faintly visible on the original). Ground line.

Cf. the *carpenta* on the coins of Tiberius and Caligula, Mattingly, *Coins of the Roman Empire in the British Museum*, vol. I, pl. 23, no. 18, pl. 30, nos. 4–6. Such closed carts were much in use for women during the Roman empire, cf. Daremberg and Saglio *Dictionnaire*, s.v. *Carpentum* (by E. Saglio).

Walters, *Cat.*, no. 2175.

342. *Plasma intaglio*, mounted in an ancient ring. 10 × 7 mm.

In the British Museum. Acquired through the Franks bequest in 1897.

A NUDE YOUTH is sitting on a rock and holding out a bunch of grapes to a goat. Behind him is a shepherd's crook. Ground line.

Marshall, *Cat. of Finger Rings*, no. 411.
Walters, *Cat.*, no. 1613.

343. *Banded sard intaglio*. 16 × 13 mm.

In the British Museum 90.6-1.76. Acquired from the Carlisle Collection in 1890.

NUDE YOUTH ABOUT TO SACRIFICE A STRUGGLING GOAT. His left hand grasps one of the goat's horns, the right its tail. In front is a garlanded, burning altar. Ground line.

Natter, *Traité* (1754), pl. XIX.
Walters, *Cat.*, no. 2230.

344. *Plasma intaglio*, set in a ring of the third to fourth century A.D. type. 10 × 13 mm.

In the Museum of Fine Arts, Boston, 27.783. From the collection of E. P. Warren, who acquired it from Charles Dawson of Lewes.

WOMAN DANCING and playing the double flute. She is shown in back view, with head turned in profile to the left. She is nude, except for a swirling wrap round her shoulders.

For similar designs cf. those cited by Beazley, *loc. cit.*, where also similar rings of the third century A.D. are cited.

Beazley, *Lewes House Gems*, no. 124.

345. *Carnelian intaglio*, mounted in a gold ring. Fractured at the top. 9 × 11 mm.

In the Cabinet des Médailles, Paris. Gift of Pauvert de La Chapelle in 1899. Found in Rome.

DISCUS-THROWER. Copy of Myron's statue. The head is injured.

Cf. the other examples on gems cited by Furtwängler in A.G., under pl. XLIV, 26.

Babelon, *Catalogue de la Collection Pauvert de La Chapelle*, no. 132.

346. *Nicolo intaglio*. 11 × 9 mm.

In the British Museum. From the Blacas Collection (Blacas 558).

ATHLETE, holding up a discus above his head with both hands, ready for the throw. He is shown in quasi-frontal view, with his weight on the right leg, the left flexed. Ground line.

Apparently a copy of a statue of about the middle of the fifth century B.C.

Furtwängler, A.G., pl. XLIV, 31.
Walters, *Cat.*, no. 2133.

347. *Banded agate intaglio*, mounted in a silver ring. 8 × 14 mm.

In the British Museum, 1923.4-1.271.

SCULPTOR, seated on a stool and working on a large bust, which is mounted on a pedestal. Opposite him is a figure, apparently female, also seated on a stool; she seems to be pulling up by one arm a recumbent figure, perhaps intended for a child. Is she the wife whose head is being modelled? Two separate ground lines.

The ring is dated in the second century A.D. by Marshall, *loc. cit.*

Marshall, *Cat. of Finger Rings*, no. 1156.
Walters, *Cat.*, no. 2178.

348. *Plasma intaglio*. 9 × 6 mm.

In the British Museum, 59.3-1.120. From the Hertz Collection.

SCULPTOR, sitting on a stool and working on a female bust, which he holds in his left hand. A tool is in his right. He wears a mantle, draped down his back and over his legs. On the ground is a vessel for holding his tools. Ground line.

Sale Catalogue of the Hertz Collection (1959), no. 2545.
Walters, *Cat.*, no. 2177 (not ill.).

349. *Carnelian intaglio*. 12 × 13 mm.

In the Cabinet des Médailles, Paris, 1899 bis.

SCULPTOR, working on a bust. He is sitting on a stool, a hammer in his right hand, the left extended to the bust. He is bearded and has a mantle draped round the lower part of his body. The bust on which he is working appears to be female and wears a broad fillet. Ground line under the artist's feet.

350. *Carnelian intaglio*. 13 × 12 mm.

In the Metropolitan Museum, New York, 81.6.48. Gift of John Taylor Johnston, 1881. From the King Collection.

ARTIST AT WORK. He is sitting on a stool, engaged in working on a female bust, mounted on a pillar. In his right hand he holds, lightly, a stick-like object with a knob at one end, a thickened end at the other. In his left hand he holds another object, which appears to be flat; it is not a mallet, for it has no head. A mantle covers the lower part of his body. Ground line.

The scene has been interpreted as a sculptor, modelling, but it may also represent a painter holding a brush in one hand and a palette in the other, painting the hair of a female figure.

King, *Ant. Gems and Rings*, II, woodcuts, pl. xxxviii, 4; *Precious Stones*, p. 90.

Blümel, *Griech. Bildhauerarbeit*, pp. 1, 71, fig. 1; *Greek Sculptors at Work*, p. 49, fig. 34.

Schweitzer, 'Zum antiken Künstlerbild', in *Corolla L. Curtius*, p. 36, note 5.

Fossing, *Thorvaldsen Gems*, p. 84, in text to no. 439.

Richter, *M.M.A. Cat. of Gems*, 1920 ed., no. 118; 1956 ed., no. 434.

351. *Carnelian intaglio*. 8 × 7 mm.

In the Cabinet des Médailles, Paris. Gift of Pauvert de La Chapelle in 1899. From the Abati collection.

ARTIST PAINTING A PICTURE. He is sitting in profile to the left, holding his brush in the right hand, the left resting on his lap. The picture is mounted on an easel, which is drawn frontal instead of in profile. The man is beardless and has a mantle loosely draped round his body. Ground line.

Babelon, *Catalogue de la Collection Pauvert de La Chapelle*, no. 135.

352. *Silver intaglio*. 14 × 12 mm.

In the Cabinet des Médailles, Paris. Gift of Pauvert de La Chapelle in 1899. Found in Rome.

HUMAN SKELETON, standing in front view, his right arm leaning on a stick, the left hand brought to his hip. From the stick an aryballos is suspended; and on the ground, on the other side, is a pointed amphora (with its stand shown separately). Above, a butterfly is flying, emblem of the human soul. In the field is the inscription: *POLIO*, evidently referring to the owner of the stone. Ground line.

Cf. the similar skeleton, Furtwängler, *A.G.*, p. xxix, 51.

G. Treu, *De ossium humanorum larvarumque apud antiquos imaginibus* (1874), pp. 33f., no. 96.

Edmond Le Blant, *Mélanges d'archéologie et d'histoire de l'École française de Rome*, VII, 1887, p. 253.

Babelon, *Catalogue de la Collection Pauvert de La Chapelle*, no. 160.

353. *Gold ring*, with an engraved design on the bezel. Outer diameter of ring 16 mm.

From Alexandria. In the British Museum. Acquired in 1885. Now in the Egyptian department, no. 15716.

MUMMY, lying on its back on a bed or embalming table. Above is a palm branch.

A common representation on Egyptian coffins and funerary equipment; cf., e.g., the coffin in the Egyptian department of the British Museum, no. 21810.

For representations of mummies on ringstones cf. Bonner, *Studies in Magical Amulets*, pp. 108, 109, 111.

Marshall, *Cat. of Finger Rings*, no. 199 (not ill.).

354. *Carnelian intaglio*. 13 × 16 mm.

In the Cabinet des Médailles, Paris.

SCULPTOR, AT WORK ON A LARGE VASE. He is sitting on the ground, a chisel in his left hand, a hammer in his right; a mantle is loosely draped round him. The vase is large and evidently of marble, with a fluted body and neck. A tree at the right suggests the out-of-doors. Ground line.

The absorption of the man in his work is admirably conveyed.

Chabouillet, *Cat.*, no. 1900.

Babelon, *Cabinet des Antiques*, pl. LVI, 8.

355. *Carnelian intaglio*. 15 × 12 mm.

In the Metropolitan Museum of Art, New York, 42.11.29. Purchase, 1942, Joseph Pulitzer bequest. From the Evans Collection. Said to be from near Naples.

SCULPTOR AT WORK ON A LARGE FLUTED VASE. He is shown sitting on a cushion, on the ground, holding mallet and chisel. The vase has a cover of which the finial is in the form of a seated, draped female figure. The scene is taking place out-of-doors, as shown by the tree at the back of the vase. Curving ground line.

For a modern rendering of this subject cf. Dalton, *Cat. of Post-Classical Gems*, no. 883, pl. xxxii.

Evans, *Gems, Selection*, no. 174.

Richter, *Evans and Beatty Gems*, no. 50; *M.M.A. Cat. of Gems*, 1956 ed., no. 436.

356. *Sard intaglio*. Diam. 16 mm.

In the Fitzwilliam Museum, Cambridge. Acquired through the Ricketts and Shannon bequest in 1937.

SCULPTOR, working on a large krater. He is shown sitting on a stool, holding a hammer in his right hand, a chisel in his left. He has already carved the fluting on the body of the vase and the wreath on its neck, and is now proceeding to the rest of the decoration. The handles have not yet been added. Ground line.

The krater is evidently to be one of those grandiose vases popular in the Roman period; cf. Gussman, *L'Art décoratif de Rome* (1914), pls. LXIV, XCI, CXXV, etc.

Richter, in *Hommages à Léon Herrmann, Collection Latomus*, XLIV, 1960, p. 670, pl. XLIV, fig. 3.

357. *Part of a red jasper intaglio*. One side is missing. 27 × 24 mm.

In the Cabinet des Médailles, Paris. Gift of Pauvert de La Chapelle in 1899.

ARTIST WORKING ON THE HANDLE OF A LARGE AMPHORA. He is sitting on a stool, his hammer in the right hand, a chisel in the left. Opposite him is another seated man (only partially preserved), working on the other handle of the vase.

To judge by the attenuated foot of the vase it should be of metal. The lower part of the body is fluted; the middle portion is decorated with a relief. The neck has embossed borders. Ground line.

Furtwängler, *A.G.*, pl. xxv, 4.

Babelon, *Catalogue de la Collection Pauvert de La Chapelle*, no. 136.

358. *Carnelian intaglio*. 19 × 15 mm.

In the Cabinet des Médailles, Paris. Gift of Pauvert de La Chapelle in 1899. From the Castellani Collection.

A NUDE, BEARDED MAN is seated on a rock, with hand raised to a vase which is held in front of him by a boy. Between them is a wreathed altar. Two separate ground lines for the two figures.

The scene was identified by Froehner as a potter working on a vase, by Babelon as the seer Polyidos placing a lot in a hydria. In favour of Froehner's identification of an artisan (a metal-worker perhaps rather than a potter?) is the fact that the vase is unfinished (it has no handles) and that the composition resembles scenes where there is no doubt that a working potter is represented. But then what is the altar doing in such a studio? Though representations of Polyidos are known (cf., my vol. I, no. 866) this scene is rather different. Hatched border.

Furtwängler, *A.G.*, pl. xxv, 3 (explained as inserting a lot). Froehner, *Sale Cat. of the Castellani Coll.*, Rome, no. 1044. Babelon, *Catalogue de la Collection Pauvert de La Chapelle*, no. 106.

359. *Sard intaglio*. 11 × 14 mm.

In the British Museum. From the Towneley Collection (T 97).

REHEARSAL FOR A PLAY. An elderly, bearded man, evidently the trainer, is sitting on a circular stool, wrapped in a mantle, and holding a mask on his lap. Before him stands an actor, rehearsing his part; he has a mask on his head, thrown back, and wears a mantle, draped loosely round him. Behind the trainer stands another actor, he too with a mask on his head, thrown back, and wearing a mantle; he places one hand on the trainer's shoulder. Between them is a circular, garlanded altar. At the right is a column, surmounted by a mask, and with two other masks on its sides, and a small vase next to it. We are evidently in a theatrical milieu. Thick ground line.

Cf. the similar scene on a wall painting from Pompeii, Herrmann, *Denkmäler der Malerei des Altertums*, pl. 14.

Walters, *Cat.*, no. 2183.

360. *Sard intaglio*. 12 × 13 mm.

In the British Museum. From the Blacas Collection (Blacas 615).

POET (?). He is sitting on a stool, bending forward, with hand outstretched toward a pilaster, on which a comic mask is placed. He is bearded and is wrapped in a mantle; in his extended hand he holds perhaps a manuscript scroll and on the ground is a round receptacle (capsa), with more scrolls. At the farther side of the poet is another draped figure, not bearded, also bending forward. Behind the pilaster is a crooked staff. Ground line.

Walters, *Cat.*, no. 2181.

361. *Sard intaglio*. 14 × 11 mm.

In the Museum of Fine Arts, Boston, 27.738. From the collection of E. P. Warren, who bought it in Rome (?) in 1912-13.

COMIC ACTOR, standing in three-quarter view, holding a stick in his right hand. He wears a tunic and a mantle, and with his left hand is stroking the long beard of his mask; that is, as Beazley says, he is playing the part of an old gentleman. Short ground line.

Beazley, *Lewes House Gems*, no. 108.

362. *Sard intaglio*. Fractured here and there. 21 × 13 mm. In the British Museum, 1912.3-11.1. Bought in 1912 at the Boulton Sale.

PHYSICIAN. He is sitting on a chair (*klismos*), and putting his right hand on the body of a nude youth, who stands in front of him, with arms lowered. To the right presides Aesculapius, wearing a mantle, and holding his staff, round which a serpent is coiled. The physician is bearded and wears a mantle round the lower part of his body. Two separate ground lines.

The figure of Aesculapius is of the well known sculptural type, with the action reversed, cf. no. 127.

Catalogue of the Boulton Sale, at Christie's, Dec. 12th, 1911, lot 13.

Walters, *Cat.*, no. 2176.

363. *Agate intaglio*. 35 × 20 mm.

In the Cabinet des Médailles, Paris, 1866 bis (M 2134).

CHARIOT RACE. Four two-horse chariots are racing round two metae (winning posts). Two chariots are shown above, the other two below. The drivers hold the reins in both hands, the whip in the left. One of the metae has a meaningless inscription. Ground lines under the hindlegs of the horses and the metae.

The popularity of chariot races in Roman times is reflected in the large number of representations, not only on gems, but on Roman coins, mosaics, marble reliefs – especially sarcophagi – terracotta lamps, Campana reliefs, and consular diptychs; cf. the many cited by M. Lawrence, in her article on 'The Circus Relief at Foligno', *Atti del Secondo Convegno di Studi Umbri*, Gubbio, 24–28 May, 1964, with copious references.

For similar representations on gems cf., e.g., my nos. 364–366; Walters, *Cat. British Mus.*, nos. 2126, 2127; Moschini, in *Enciclopedia dell'Arte Antica*, II, s.v. Circo e Ippodromo, pp. 647 ff. (with lists of representations).

364. *Red jasper intaglio*. Fractured on both sides. 10 × 13 mm.

In the British Museum. From the Blacas Collection (Blacas 567).

CHARIOT RACE. Four four-horse chariots are racing to the right, each with a driver. The spina, or low wall which divided the race-course lengthwise, may be seen in the background; on it are mounted several objects, among which may be distinguished a Victory holding up a wreath, a male figure, a horseman (?), and, several metae (winning posts). Short ground lines below the hindlegs of the horses.

Cf. no. 363.

Walters, *Cat.*, no. 2128 (not ill.).

365. *Sard intaglio*. 17 × 14 mm.

In the Ashmolean Museum, Oxford, 1892.1581. Acquired through the Chester bequest. Provenance not known.

CHARIOT RACE, in a circus. There are four chariots, each with a driver and two horses galloping full speed. Two chariots are shown beneath the spina, two above. Each driver holds a whip in one hand, the reins in the other.

Cf. no. 363.

366. *Carnelian intaglio*. 21 × 14 mm.

In the National Museum, Athens, inv. 441. Gift of K. Karapanos.

CHARIOT-RACE. Several chariots are seen racing to the right, with the drivers spurring on the horses with their whips. One chariot has upset, with its horses continuing the race, while the chariot and charioteer are falling to the ground. Above is the spina, with several metae erected on it.

Cf. no. 363.

Svoronos, *J.I.A.N.*, xv, 1913, no. 638, pl. ix.

(e) *Animals*

The choice of animals represented on Roman gems is much the same as in Greek times (cf. vol. I, pp. 68 ff., 107 ff.): the lion (nos. 367, 368), the bull (nos. 367, 369–371), the horse (nos. 374–375), the dog (no. 373), the goat (no. 378 ff.), the dolphin (no. 379), as well as a few newcomers, such as the elephant and the rhinoceros (nos. 376, 377). Especially engaging are the two ravens sitting side by side (no. 380), the peacock (no. 381), the grasshopper perched on an ear of wheat (no. 382), and the butterfly, just ready to alight (no. 383).

The grylloi, fantastic combinations of parts of animals and of humans (cf. nos. 384–386), apparently had a superstitious import.

367. *Carnelian intaglio*. 17 × 13 mm.

In the Staatliche Museen, Berlin (East).

LION ATTACKING A BULL. The lion has sprung on the bull's back, and is biting it in its forequarters. The bull has fallen to the ground, and lifts its head in pain.

Begerus, *Thesaurus Brandenburgicus*, I (1696), p. 146.
Furtwängler, *Beschreibung*, no. 7036.

368. *Carnelian intaglio*. 14 × 16 mm.

In the Cabinet des Médailles, Paris.

LION AND STAG. The lion has jumped on the back of the stag, and is biting it in its forequarters. The stag is collapsing, with legs bent, but head still erect.

Cf. the earlier example in vol. I, no 14.

Chabouillet, *Cat.*, no. 1923.

369. *Carnelian intaglio*. 11 × 15 mm.

In the Cabinet des Médailles, Paris.

MAN STRUGGLING WITH A BULL. The bull is standing in profile to the left with head lowered. The man, clothed in a chiton and half reclining on the ground, has seized the bull's head in both his arms in an effort to down him (his head appears above that of the bull). Curving ground line to show the uneven terrain.

Chabouillet, *Cat.*, no. 1858.

370. *Carnelian intaglio*. 15 × 20 mm.

In the Cabinet des Médailles, Paris.

BULL, with lowered head, is shown in profile to the left. In front of him is a small shrine, perched on a rocky eminence. A tree grows at the back. Curving ground lines.

Chabouillet, *Cat.*, no. 1961.

371. *Sard intaglio*. 17 × 20 mm.

In the British Museum 69.11–10.1. Presented by A. W. Franks Esq., in 1869.

BULL, with head lowered and forelegs outstretched. In front of him is a large tree and a shrine perched on a rocky eminence. Thick ground line.

Walters, *Cat.*, no. 2354.

372. *Plasma intaglio*. 10 × 7 mm.

In the Cabinet des Médailles, Paris. Gift of Pauvert de La Chapelle in 1899. From the Abati Collection.

WOLF, lying on the ground, asleep, its forelegs extended. Ground line.

Babelon, *Catalogue de la Collection Pauvert de La Chapelle*, no. 143.

373. *Agate cameo*, of two layers. 13 × 11 mm.

In the Cabinet des Médailles, Paris. Gift of the duc de Luynes in 1862.

DOG ASLEEP, with his head resting on his tail; he wears a collar. A beautifully lifelike rendering.

Département des Médailles, *Pierres gravées et Antiques, Description sommaire des monuments exposés* (1867), p. 140, no. 20.
Babelon, *Cat. des Camées*, no. 186.

374. *Sard intaglio*. Burnt and fractured. 14 × 17 mm.

In the British Museum 65.7–12.167. Bought from Castellani in 1865.

TWO HORSES, attached to a chariot, rearing in opposite directions. Only one wheel of the chariot is indicated. Ground line.

Perhaps an extract from a scene representing the fall of Phaethon? Cf. vol. I, nos. 849, 850.

Imhoof-Blumer and Keller, *Tier- u. Pflanzenbilder*, pl. 16, no. 76.

Walters, *Cat.*, no. 2130.

375. *Carnelian intaglio*. 13 × 10 mm.

In the Fitzwilliam Museum, Cambridge.

HORSE grazing, with left foreleg raised. Above are a crescent and a star. Ground line.

Middleton, *Cat.*, no. 73, pl. II.

376. *Sard intaglio*. 11 × 14 mm.

In the British Museum. From the Cracherode Collection.

ELEPHANT, drawing a cart driven by another animal. The driver holds the reins in one paw, the whip in the other. The identity of the driver is difficult to make out – a ram(?) for there seem to be horns; or a pig(?) as Walters tentatively suggests. Ground line.

Raspe, no. 15716.

Imhoof-Blumer and Keller, *Tier- u. Pflanzenbilder*, pl. 19, fig. 40.

Walters, *Cat.*, no. 2339.

377. *Sard intaglio*. 10 × 12 mm.

In the British Museum. From the Towneley Collection (T 360).

RHINOCEROS, walking slowly to the right. Ground line. One of the few extant Greek or Roman representations of this animal.

Walters, *Cat.*, no. 2342 (not ill.).

378. *Sard intaglio*. 10 × 13 mm.

In the British Museum. From the Blacas Collection (Blacas 652).

GOAT, in the act of lying down. Two hindlegs, one foreleg, and one horn are indicated.

Walters, *Cat.*, no. 2374.

379. *Sardonyx intaglio*, set in an ancient ring. Length of bezel 8.1 mm.

From Crete. In the British Museum. Acquired through the Franks bequest in 1897.

DOLPHIN, swimming to the right.

Marshall, *Cat. of Finger Rings*, no. 446.

Walters, *Cat.*, no. 2503.

380. *Rock crystal intaglio*, of quadrangular form, set in a mount, 'perhaps of the sixteenth century'. 26 × 26 mm.

In the Cabinet des Médailles, Paris.

TWO RAVENS, sitting side by side, in profile to the left. One is sitting quietly, the other is on the alert, ready to fly off.

Chabouillet, *Cat.*, no. 1991.

381. *Sard intaglio*, set in an ancient gold pendant. 19 × 19 mm.

Part of a treasure found at Beaurains, near Arras, Northern France. In the British Museum, 1924.5–14.5. Purchased in 1924.

PEACOCK, walking to the right. Above is a butterfly, apparently holding the reins which connect with the peacock's head. Ground line.

Walters, *Cat.*, no. 2453.

382. *Brown chalcedony intaglio*. 14 × 14 mm.

In the Cabinet des Médailles, Paris, no. 2011 bis.

GRASSHOPPER, sitting on an ear of wheat.

383. *Sard intaglio*. 11 × 9 mm.

In the British Museum. From the Cracherode Collection (Cra 16).

BUTTERFLY. It is flying, so there is no ground line.

Walters, *Cat.*, no. 2538.

384. *Carnelian intaglio*. 16 × 12 mm.

In the Metropolitan Museum of Art, New York, 41.160.655. Bequest of William Gedney Beatty, 1941.

GRYLLOS, in the form of a bird with the head, neck, and forelegs of a horse, and with a beardless male head on the chest. A quadruped is climbing up its neck, and a bird is sitting on its back.

Cf. the similar gryllos in Berlin, Furtwängler, *Beschreibung*, no. 3341.

Richter, *M.M.A. Cat. of Gems*, 1956 ed., no. 541.

385. *Red jasper intaglio*. Chipped round edge. 15 × 12 mm.

In the Museum of the Terme, Rome, Numismatic Section, inv. 78740. From the Castellani Collection.

GRYLLOS, with the legs of a bird, the head and neck of a horse, a bearded human head on the chest, and a serpent at the back.

386. *Black jasper intaglio*. 10 × 9 mm.

In the British Museum. From the Towneley Collection (T 385).

GRYLLOS, in the form of a bird-like figure, with the head of a horse and the body made up by a bearded mask and the head of a ram. In the ram's mouth is a caduceus. The cluster below the ram's mouth is evidently meant for the bird's tail. Ground line.

Raspe, no. 13510.

Walters, *Cat.*, no. 2574.

(f) *Objects and Plants*

The interest in immediate surroundings is also reflected in the inanimate objects which now appear on the gems. We see, for instance, a shell, beautifully studied in all its intricate details (no. 387); a leaf hanging from a twig (no. 394); a palm tree (no. 395); a table with objects placed on it (no. 392); a large marble vase decorated with a relief of Achilles receiving his armour (no. 388); two comic masks (nos. 389, 390); and a problematical one (no. 391). Some of them seem to belong to the same category as the studies of still life of which Pompeii has furnished a number of charming painted examples.

387. *Red jasper intaglio*. 7 × 10 mm.

In the British Museum. From the Cracherode Collection (Cra 20).

A SHELL OF MUREX. Expertly carved, with all details indicated.

Raspe, no. 15731.

Walters, *Cat.*, no. 2523.

388. *Sard intaglio*. 12 × 10 mm.

In the British Museum. From the Towneley Collection (T 256).

VOLUTE KRATER, with a relief representing Achilles, seated, receiving his armour. To judge by the slender foot of the vase, it should be of metal.

Raspe, no. 13664.

Walters, *Cat.*, no. 2639.

389. *Red jasper intaglio*. 16 × 11 mm.

In the British Museum. From the Blacas Collection.

COMIC MASK, in slight three-quarter view. In the field, above, are the letters E and Λ, and at the bottom ΛΗΝ; that is, ἐλλήν; they should relate to the owner of the stone.

Walters, *Cat.*, no. 2219.

390. *Carnelian intaglio*. 7 × 10 mm.

In the Museo delle Terme, Rome, Numismatic Section, inv. 78697.

COMIC MASK, in three-quarter view.

391. *Nicolo intaglio*. 14 × 8 mm.

In the Cabinet des Médailles, Paris.

HEAD, in front view, with foliage descending on each side and a beard in the form of fly's wings (?). The head is flattened at the top and two nails (?) are emerging.

Mersan interpreted this curious head as Jupiter Muscarius, but the blown-up features hardly fit the father of the gods. Chabouillet, therefore, identified it as Dionysos, and thought the leaves were those of a vine. A somewhat similar representation appears on a stone in the *Recueil des pierres gravées du duc d'Orléans*, I, p. 59, and was there interpreted as a 'masque comique de vieillard'. Perhaps that is also the best guess for the head here shown; for, though Chabouillet is right in saying that the features are too coarse for those of Jupiter, the same would seem to apply to Dionysos? Nor are the leaves certainly those of a vine. And what about the nails on top of the head?

Marion du Mersan, *Histoire du Cabinet des Médailles*, (1938), p. 75, no. 25.

Chabouillet, *Cat.*, no. 1625.

392. *Brown glass intaglio*. 8 × 9 mm.

In the Ashmolean Museum, Oxford, 1888.457.

A THREE-LEGGED ROUND TABLE. On the leaf are placed a jug and a cup. The legs are in the form of animal legs. Cf. the similar table, also with a cup and a vase on it, on coins of Hadrian, Mattingly, *Coins of the Roman Empire*, vol. III, pl. 86, no. 14.

393. *Sardonyx intaglio*, of three layers. 12 × 12 mm.

In the Cabinet des Médailles, Paris.

LEAF OF WILD PARSLEY, outspread.

Chabouillet, *Cat.*, no. 2015.

394. *Agate intaglio*, set in an ancient ring. 17 × 19.5 mm.

In the De Clercq Collection, Paris.

VINE-LEAF, suspended from a twig with three tendrils. Cf. the equally fine leaf on a stone of unknown location, published by Furtwängler, *A.G.*, pl. XLV, 63.

De Ridder, *Collection De Clercq*, VII, 2, no. 3377.

395. *Sard intaglio*. 29 × 20 mm.

In the British Museum. Bought in 1888. Said to be from Northern Syria.

PALM-TREE. The trunk and branches are nicely studied. Ground line.

Cf. the similar palm tree on Roman coins, Mattingly, *Coins of the Roman Empire in the British Museum*, vol. II, p. 411, no. 3, vol. III, pl. 5. no. 7.

Walters, *Cat.*, no. 2674.

(g) *Inscriptions*

Lastly come a number of inscriptions, which appear on gems, generally as the sole ornament, either in relief as cameos, or incuse as intaglios. They are in the form of greetings (cf. e.g., no. 400: 'Kypris sends greetings to Theodes'); or of good wishes (cf. e.g., no. 399: 'good luck to you as the wearer of this ring'); or of affection and admiration (cf. e.g., no. 397: 'I love you', and no. 396: 'Remember my love for you wherever you are', no. 402: 'the fair lady', no. 403: 'Ailia is fair'); or of farewell, presumably to one who died, cf. no. 406: 'Spirit farewell'; or of ownership, with the name in the genitive (no. 407; or perhaps of magical import, cf. no. 409).

All of them could be used by us today – also the declaration on no. 408: 'They say what they like, let them say it, I don't care'.

396. *Pebble cameo*. Fractured below, with a large piece missing. 38 × 25 mm.

From Kyzikos. In the British Museum, 90.4-12.1. Purchased in 1890.

RIGHT HAND, holding a human ear between thumb and forefinger. Above is a large string of beads. Around the edge is the inscription: Μνημόνευέ μου τῆς φιλίας όπουποτε (εἴ), 'Remember my love for you wherever you are'.

Cf. Boardman, *Engraved Gems, Ionides Collection* (1968), no. 79, with references to similar long inscriptions.

Walters, *Cat.*, no. 3694.

397. *Carnelian intaglio*. 13 × 11 mm.

In the Metropolitan Museum, New York, 81.6.197. Gift of John Taylor Johnston, 1881. From the King Collection.

BUST OF A YOUNG WOMAN, in profile to the right. Her hair is brought down in a low loop, covering the ear, and then wound in a coil at the back of the head. In the field is the inscription: ΤΕ ΕΓΩ ΑΜΟ, 'I love thee', and a cornucopia.

The style of the hair points to the early third century A.D.

King, *Ant. Gems and Rings*, II, woodcuts pl. I, 4; *Handbook*, pl. LXXIII, 7.

Richter, *M.M.A. Cat. of Gems*, 1920 ed., no. 391; 1956 ed., no. 496.

398. *Nicolo*, set in an ancient gold ring. 11 × 8 mm.

In the Metropolitan Museum, New York, 81.6.207. Gift of John Taylor Johnston, 1881. From the King Collection. On the stone is the inscription, in relief: εὐτύχ(ε) εὐσεβ(ε), 'prosper and be reverent'.

The type of ring, with oval bezel and hoop expanding into thick protuberances on the shoulder, is datable in the third century A.D. Cf. Marshall, *Cat. of Finger Rings*, p. XLVIII, no. E, XXIX.

Richter, *M.M.A. Cat. of Gems*, 1920 ed., no. 402; 1956 ed., no. 602.

399. *Sardonyx cameo*. 9 × 13 mm.

In the British Museum.

Inscribed: Εὐτύχ(ε) ὁ φορῶν, 'Good luck to you as the wearer (of this ring)'.

Walters, *Cat.*, no. 3705.

400. *Carnelian*. 13 × 9 mm.

In the Metropolitan Museum, New York, 81.6.206. Gift of John Taylor Johnston, 1881. From the King Collection.

Inscription, in three lines: Κύπρις Θεοδεῖ χαίρειν, 'Kypris sends her greetings to Theodes'.

The forms of the letters point to the second century A.D.

Richter, *M.M.A. Cat. of Gems*, 1920 ed., no. 311; 1956 ed., no. 603.

401. *Emerald intaglio*, set in an ancient gold ring. Length 7 mm.

In the British Museum. Bought in 1877. Found in Kyme, Aeolis.

Inscribed: λαβέ, 'take it'.

Marshall, *Catalogue of Finger Rings*, no. 577.
Walters, *Cat.*, no. 2699.

402. *Sard intaglio*, set in an ancient gold ring. 7 × 9 mm.

In the British Museum. Acquired from the Burgon Collection. Said to be from Magna Graecia.

Inscribed: κυρία καλή, 'fair lady'.

Cf. *C.I.G.*, iv, nos. 7333, 8567.

Marshall, *Catalogue of Finger Rings*, no. 589.
Walters, *Cat.*, no. 2698.

403. *Nicolo intaglio*, set in ancient gold ring. 10 × 13 mm.

In the British Museum. From the Cracherode Collection.

Inscribed: Αἰλία καλή, 'Ailia is fair'.

The ring has been assigned to the second-third century A.D. (Marshall).

Marshall, *Catalogue of Finger Rings*, no. 590.
Walters, *Cat.*, no. 2693.

404. *Nicolo cameo*. 8 × 8 mm.

In the British Museum. Acquired from the Hertz Collection in 1859.

Inscribed: τῇ καλῇ τὸ δῶρον, 'a gift to the beautiful one'.

Sale Catalogue of the Hertz Collection, no. 3086.
Walters, *Cat.*, no. 3712.

405. *Sard intaglio*. 11 × 14 mm.

In the British Museum. Bought in 1889.

Inscribed: Κορίσκῳ δῶρον, 'a gift to Koriskos'.

Walters, *Cat.*, no. 2697.

406. *Sard intaglio*. 10 × 12 mm.

In the British Museum.

Inscribed: ψυχῇ, χαῖρε, 'Spirit, farewell'.

Walters, *Cat.*, no. 2705.

407. *Red jasper intaglio*, of octagonal shape. 10 × 14 mm.

In the British Museum. Bought 1889.

Inscribed: Μερκουρίου, 'of Merkourios', presumably the owner of the stone.

Walters, *Cat.*, no. 2700.

408. *Agate cameo*, 14 × 16 mm.

In the British Museum.

Inscribed: λέγουσιν ἃ θέλουσιν· λεγέτωσαν· οὐ μέλ(ε)ι μοι, 'They say what they like, let them say it, I don't care'.

Cf. *C.I.Gr.*, no. 7295; Babelon, *Camées de la Bibliothèque Nationale*, no. 349.

Arch. Zeitung, 1851, *Anzeiger*, p. 113.

Walters, *Cat.*, no. 3706.

Boardman, *Engraved Gems, Ionides Collection*, p. 43.

409. *Gold ring*, with inscribed bezel. Length of bezel 10 mm.

In the British Museum. From the Hamilton Collection.

Inscribed: μυστικόν, 'mystical'.

Perhaps of magical import.

Marshall, *Catalogue of Finger Rings*, no. 583.

(h) *Portraits of Greeks*

The special interest of the portraits, both of Greeks and Romans, which appear on gems of the Roman period lies in the fact that they have a personal connotation. They were chosen not for display in public places as were the sculptured examples, but by private individuals to be worn on rings and used for sealing documents and possessions. Accordingly, they presuppose a certain relationship with the person portrayed, a feeling perhaps of admiration and reverence. The choice, therefore, is revealing of the mentality of the time.

It will be seen that the portraits of Greeks which appear on Roman engraved gems are much the same

as those known in sculptural form. That is, the great majority consist not of statesmen and generals, but of the poets and philosophers whose writings the Romans so much admired.

In my display I have added, for purposes of comparison, next to each gem, the sculptural type of the individual portrayed, when this has been securely identified by the help of the inscribed name or other reliable evidence; and I have here and there added references to my *Portraits of the Greeks*, for further explanations of the subjects discussed.

The series begins with a portrait of *Homer*, of the Hellenistic type, in front view (no. 410). Whereas more than twenty bronze and marble heads of this type have been found, as well as a large number of other types identified as representing Homer (cf. my *Portraits of the Greeks*, pp. 45 ff.), this is, I believe, so far the only gem with a portrait of Homer known.

Next comes what seems to be a portrait of *Pseudo-Seneca* (*Hesiod*?) (no. 411) in the Cabinet des Médailles, with the same dishevelled hair and unhappy expression as on the many sculptured heads found (cf. my *Portraits of the Greeks*, I, pp. 58 ff.).

Of the great poets of the fifth century there is only a slender showing: one dubious *Aischylos* (no. 414), a probable *Euripides* (no. 415), no *Sophokles*, no *Aristophanes*. It was the later Greek poets who found particular favour among the Romans. And so it was *Menander*, whose plays about ordinary human beings appealed more than those about mythological characters, who became a great favourite (cf. nos. 445–449 – with great probability identified with this poet).

Among the philosophers the choice that appears on the engraved gems is also interesting. First I may mention a remarkable stone in Corpus Christi College, Cambridge, only 8 by 5 mm., on which are seen seven men sitting in a semicircle round a globe (no. 413). It is evidently a representation of 'the Seven Wise Men' similar to those which appear in Roman mosaics, paintings, and in the battered sculptured group at Memphis (cf. my *Portraits of the Greeks*, figs. 314–320).

Herakleitos, one of the greatest of the Ionian philosophers, is seen on an engraved gem in Athens (no. 412). It is inscribed with his name, and so supplies valuable evidence for what his appearance was, or at least was thought to have been – better in that respect than the tiny heads on Roman coins (cf. my *Portraits of the Greeks*, fig. 313). In general it may be said that the suggested identification as *Herakleitos* of a statue from Gortyna (cf. fig. 412a) is thereby somewhat reinforced, though on the gem beard and hair are shorter than on the statue.

Sokrates, 'the enchanter of Greece' (cf. *Timon* in *Diog. Laert.*, II, 19), evidently enjoyed great popularity in Roman times, his personality appealing to the imagination then as it does now. Here the many examples in the sculptural field that have survived are matched by a large number of gems with his portrait. I have included a few which seem to be of type A (cf. nos. 416–420), and quite a number of type B, the so-called Lysippian (cf. nos. 421–429), which is also the preferred one in sculpture (cf. my *Portraits of the Greeks*, pp. 110 ff.). Among them is one in Athens (no. 421), inscribed with his name, the only extant one with this precious addition. Another, in the Cabinet des Médailles (no. 422), is of specially fine execution.

Of great interest are several seal impressions found at Cyrene (cf. no. 425), and datable from about 96 to 75 B.C. to perhaps the early second century A.D. – the fire that destroyed the building having perhaps been due to the Jewish revolt and consequent destruction in A.D. 115–117. Originally these sealings were of course of clay, but they have been converted into durable terracotta by the fire which destroyed the documents to which they were attached. Incidentally they testify to the popularity of *Sokrates* during

the first centuries B.C. and A.D. far away from Athens or Rome. And this popularity is also borne out by the fact that some of the extant gems with his portrait are of glass (cf. no. 429), the cheap substitute for precious stones, which served the *οἱ πολλοί* for their seals.

An important contribution made by some of the portraits on these engraved gems is that the physiognomy of Sokrates depicted on them markedly resembles that in the drawing made by Preisler in 1732 (cf. his *Statuae antiquae*, pl. 31, and my fig. 422a), which was a copy of a seated statue long in the Ludovisi Gardens, now in the Glyptothek of Copenhagen. In the course of time the statue had lost its head and other parts of its body. Realizing that this statue was a copy of a Greek original representing Sokrates, F. Poulsen attempted a reconstruction of it with the help of Preisler's drawing.¹ For the missing head he used a cast of the marble replica in the Terme Museum which, however, as Poulsen himself said, did not properly harmonize with the animated pose of the statue; and yet it was the best example he was able to use for his purpose. Evidently for a bust or herm the head had had to be somewhat formalized. But this was of course not necessary in the heads depicted on gems, and we there find several of an appropriately animated type, which closely resembles the head of Preisler's drawing (cf. especially my nos. 422, 423). Thereby not only is the accuracy of Preisler's drawing demonstrated, but, what is even more important, the attribution of the original of this statue to Lysippos – the first great master of animation in sculpture and the precursor of Hellenistic creations in that field – is reinforced. Above all, the dynamic personality of Sokrates is shown here to have been adequately expressed.²

There is so far no certain representation of the great *Plato* on a gem, though over twenty sculptural portraits of him are known, one inscribed with his name. *Aristotle*, on the other hand, appears on a number of glass ringstones (cf. nos. 430, 431). Here again the little representations on the gems furnish important new evidence. As is well known, Studniczka's suggested identification of a marble head in Vienna as representing Aristotle was based on its resemblance to a drawing (in the Codex Capponianus in the Vatican) of a marble bust, found in Rome in 1592, inscribed *Aristoteles* (cf. fig. 430b). This brilliant identification was generally accepted, but lately there have been dissenting voices, one of the chief objections being that the nose in the Vatican drawing is aquiline, but in the Vienna head and in the almost twenty replicas of the same type that have survived it is straight. An examination of these marble heads, however, shows that all their noses have been restored or reworked, and so cannot come into consideration (cf. my *Portraits of the Greeks*, pp. 172 ff.). Now it is significant that the glass gems with this portrait have strongly aquiline noses, similar to that in the Vatican drawing.³ And we may recall that Aristotle's curved nose is also mentioned by the Arabian writer Mubaszir of the eleventh century.

Among the later philosophers *Epikouros* stands out as a favourite – as was to be expected, not only from the many sculptured heads that have survived, twenty-nine to date (which as we have seen is not always a secure indication for the taste of private individuals) – but from Cicero's testimony (*De finib.*, v, 1, 3) that *Epikouros*' portrait was worn on rings.

I have selected for illustration five portraits on gems which closely resemble the sculptural type (cf. nos. 438, 438 bis–441 and fig. 438a), as well as one possible one (cf. no. 442). An especially fine example, in a private collection, is inscribed with his name (no. 438 bis). A sardonyx cameo now in Naples (no. 439),

¹ Cf. *From the Collections of the Ny Carlsberg Glyptothek*, I, 1931, pp. 35 ff.; II, 1938, pp. 169 ff.; *Catalogue of Ancient Sculpture*, Ny Carlsberg Glyptothek, 1951, no. 415c.

² Cf. Richter, in *Hommages à Marcel Renard*, III (1969), pp. 497 ff., *Coll. Latomus*, vol. 103.

³ Cf. Richter, *Rev. arch.*, 1968, pp. 279 ff.

was for a long time a puzzle; for on the mantle of the figure is inscribed the name Omeros, in Greek letters. Presently, however, it was established that, though the engraving must be ancient, the inscription is modern (cf. my *Portraits of the Greeks*, pp. 129, 199). And so we have another impressive portrait of Epikouros that can hold its own with the best sculptured heads that have survived. Nos. 442, 443 may represent Metrodoros – a milder version of Epikouros.

Demosthenes is represented on a number of extant gems. As a distinguished orator he was naturally much admired by the Romans. One of the stones, an amethyst in a private collection (no. 672), is signed by Dioskourides, the engraver of Augustus' searing (cf. p. 130). Another specially fine piece, of which the present location is not known, is no. 432. A sensitive little cameo (no. 434) is in Paris, where the head is shown in front view, as also on a glass intaglio in Berlin (no. 433). Another fine intaglio, but only resembling Demosthenes in a general way, is in Athens (no. 435). Like all sculptural portraits of Demosthenes, those on the gems reproduce the famous Greek original by Polyuktos.

On the type of head plausibly identified by Studniczka as *Menander* more than fifty examples in sculptural form are known to date (cf. my *Portraits of the Greeks*, pp. 224 ff.); and this large number is now matched by the representations of what would seem to be the same individual on glass gems (cf. nos. 444–449). On these glass gems the person is shown with his right hand brought up to his chin, and this suggests that the Greek statue from which the heads were copied was represented seated. Was it then the seated statue of which the base was found in the theatre of Dionysos at Athens? Or perhaps the one of which the base was found at Eretria? – which, I understand, is now 'lost'. In this connection it is noteworthy that the bare right shoulder shown on the gems recurs on the mosaic inscribed Menandros recently found at Mytilene, as well as on the herm in Venice (cf. my *Portraits of the Greeks*, p. 231, figs. 1517, 1574. Though the hand brought up to the chin is absent in both these representations, a hand and forearm are included on the half figure inscribed Menander on a bone ticket found at Alexandria.

With the portraits on the gems I show illustrations of the head on the medallion once in Marbury Hall, inscribed Menandros; the half figure on the bone ticket; the mosaic from Mytilene; the drawing of the herm in Venice while it was in Athens; and the marble bust in Castle Erbach of Studniczka's Menander type (figs. 440a–e). By comparing these portraits with those on the gems the reader may come to his own conclusions regarding their possible identity.

Finally I have included a few interesting portraits of 'unknowns', which are still waiting to be identified (cf. nos. 450–456). These many 'unknowns', both in sculpture and on the gems, make us realize how many famous personalities there were among the Greek sages and poets whose appearance we cannot as yet visualize. The Romans, however, who exhibited these portraits in their houses and public places and who selected them to wear on their seal-rings, must have known whom they represented!

410. *Nicolo intaglio*. 14 × 10 mm.

Formerly in the Morrison and A. J. Evans collections.
Now?

HEAD OF HOMER, in front view, of the familiar Hellenistic type. (Cf. fig. 410a, marble head in the Capitoline Museum.)

The Morrison Collection, pl. 1, 96.

Furtwängler, A.G., pl. LXVI, 9 ('sicher antik').

Richter, *The Portraits of the Greeks*, 1, p. 56, fig. 124.

411. *Greyish chalcidony intaglio*. 12 × 14 mm.

In the Cabinet des Médailles, Paris, M 4920.

BUST OF A BEARDED MAN, in slight three-quarter view.
Drapery on his shoulder. With his unhappy expression

and untidy hair he resembles the portraits of Pseudo-Seneca (Hesiod?) – as first pointed out to me by Mr. Alföldi. Cf. fig. 411a, marble head in Tunis.

Les Pierres gravées, Guide du visiteur (1930), pl. IX, no. M 4920, p. 32 ('inconnu').

412. *Chalcedony? or glass? intaglio*. 23 × 16 mm.

In the National Museum, Athens, inv. 583. Gift of K. Karapanos.

HERM OF HERAKLEITOS, of Ephesos, Ionian philosopher, c. 535–475 B.C. He is shown in three-quarter view, bearded, with a serious expression. At the bottom is the inscription: 'Ηράκλειτος, Herakleitos.

On portraits of Herakleitos see my *Portraits of the Greeks*, I, pp. 80 f. One of his sayings was 'The hidden harmony is stronger than the visible'. cf. Diels, *Fr.*, pp. 77 ff.; Diog. Laert., IX, 1 ff.

There is a certain similarity between this head and that of the statue in Herakleion thought by Lippold to represent Herakleitos (cf. Lippold, *Ath. Mitt.*, XXXVI, 911, pp. 153 ff., pl. 4 and my fig. 412a; also with the tiny representations of Herakleitos on Ephesian coins.

Svoronos, *J.I.A.N.*, xv, 1913, no. 357.

Richter, *The Portraits of the Greeks*, I, p. 80, fig. 312.

413. *Carnelian intaglio*. 8 × 5 mm.

In Corpus Christi College, Cambridge. Once in the Demidoff Collection.

SEVEN PHILOSOPHERS, seated in a semicircle, with a globe in the centre. On the analogy of similar groups of seven men, e.g., on mosaics from Baalbek and Apamea (cf. my *Portraits of the Greeks*, I, pp. 81 f.) figs. 314, 315), one may perhaps also identify this group with the seven wise men.

Considering the small dimensions of the stone, it was a remarkable achievement to represent on it this crowded scene.

Bull. dell'Inst., 1831, p. 112, no. 82.

Middleton, *The Lewis Collection of Gems and Rings*, p. 67, B95.

Furtwängler, *A.G.*, pl. xxxv, 35, and vol. III, p. 166.

Elderkin, *A.J.A.*, xxxix, 1935, p. 102, fig. 5.

Brendel, *Röm. Mitt.*, LI, 1936, p. 1.

Elderkin, *Röm. Mitt.*, LII, 1937, pp. 253 ff.

Hanfmann, *Harvard Studies in Classical Philology*, LX, 1951, pp. 205 ff.

Richter, in *Hommages à Léon Herrmann, Collection Latomus*, XLIV, 1960, pp. 671 f., pl. XLV, 1; *The Portraits of the Greeks*, I, p. 82, fig. 317.

414. *Jacinth intaglio*. 16 × 13 mm.

In the Cabinet des Médailles, Paris.

BUST OF A GREEK PHILOSOPHER OR POET, in profile to the left. He is bearded and bald. Drapery on shoulder. Identified by Chabouillet as Aischylos, presumably on account of the baldness. The head does not, however, resemble the portraits now on good evidence thought to represent Aischylos (cf. my *Portraits of the Greeks*, II, pp. 122 ff., figs. 577–597 and my fig. 414a, marble head in the Palazzo Colonna). There is of course some resemblance to the head in the Capitoline Museum once thought to represent Aischylos, as also to several gems identified from time to time as Aischylos, but mostly now considered suspect (cf. my *Portraits*, figs. 606, 608, 609). At all events, the identification as Aischylos is uncertain.

Chabouillet, *Cat.*, no. 2035.

415. *Onyx cameo*. 24 × 19 mm.

In the National Museum, Athens, inv. 719. Gift of K. Karapanos.

HEAD OF A BEARDED MAN with longish, curly hair, covering the ears, and a meditative expression. Resembles Euripides, as known from the inscribed herm in Naples (cf. my *Portraits of the Greeks*, I, figs. 717–719), and I think probably represents him.

For comparison I show here the head of Euripides in Mantua, which has its nose preserved (fig. 415a).

Svoronos, *J.I.A.N.*, xv, 1913, no. 838.

416. *Red jasper intaglio*. 15 × 12 mm.

In the De Clercq Collection, Paris.

BUST OF SOKRATES, in profile to the right. On the right shoulder is part of the mantle. In the field, round the head is the inscription: Μάρκος Λιβία = Markos Livia, referring evidently to the owner of the stone.

Type A. Cf. fig. 416a, marble head in Naples.

De Ridder, *Collection De Clercq*, VII, 2, no. 3204, pl. xxv.

417. *Sardonyx cameo*. 21 × 22 mm.

In the National Museum, Athens, inv. 18. Gift of K. Karapanos.

BUST OF SOKRATES, in profile to the left. He is bearded, bald, and has longish hair at the back.

Type A.

Svoronos, *J.I.A.N.*, xv, 1913, no. 831.

418. *Carnelian intaglio*. Fractured below. 13 × 16 mm.

In the Staatliche Museen, Berlin (East).

BUST OF SOKRATES, in profile to the right.

Type A.

Furtwängler, *Beschreibung*, no. 6972; A.G., pl. XLIII, 4.

419. *Glass intaglio*. 10 × 12 mm. In the Staatliche Münzsammlung, München, 1015.

BUST OF SOKRATES, in profile to the right. He is bald, bearded, and has short hair at the back, drapery on shoulder.

Seems to be of type A.

Cf. K. Kraft, *Jahrbuch für Numismatik und Geldgeschichte*, XIII, 1963, pp. 10 f., pl. 1, 7.

420. *Terracotta sealing*. 12 × 10 mm.

Found at Cyrene, and now in the Museum there, no. 345.

BUST OF SOKRATES, in profile to the right. He is bald, bearded, and has longish hair at the back. Drapery on shoulder and chest.

Type A. Cf. the similar marble head in the Vatican, my fig. 420a.

Maddoli, *Annuario*, 1963–64, p. 105, no. 566, fig. 30.

421. *Carnelian ringstone*. Fractured on one side. 20 × 30 mm.

In the National Museum, Athens, inv. 443. Gift of K. Karapanos.

BUST OF SOKRATES, in profile to the right. He is bearded, bald, and has short hair at the back. The head is a little raised, and the expression is animated, as if Sokrates were arguing with someone. Drapery on chest and shoulders. Inscribed round the edge: Σωκράτης, Sokrates. The only gem among the many representing Sokrates – or resembling him – inscribed with his name, and so of signal importance.

Type B. Cf. the marble herm in the Vatican, fig. 421a.

Svoronos, *J.I.A.N.*, xv, 1909–10 (1913), no. 358.

Richter, *The Portraits of the Greeks*, I, p. 119, fig. 570.

422. *Carnelian intaglio*. 13 × 10 mm.

In the Cabinet des Médailles, Paris.

BUST OF SOKRATES, in profile to the right. He is bearded, bald, and has longish hair at the back.

Lysippian type, i.e. type B. A little masterpiece. Cf. Preisler's drawing (fig. 422a) and p. 83.

Mariette, *Traité*, II, no. 98.

Chabouillet, *Cat.*, no. 2038.

Richter, in *Hommages à Marcel Renard*, III, 1969, p. 498, *Coll. Latomus*, vol. 103.

423. *Agate intaglio*. 8 × 6 mm.

In the National Museum, Athens, inv. 106. Gift of D. Tsivanopoulos.

BUST OF SOKRATES, in profile to the right. He is bearded, has longish hair at the back, and bushy eyebrows. Drapery on the shoulder. Animated expression.

Type B.

Svoronos, *J.I.A.N.*, xvii, 1922, no. 36, pl. vi.

Richter, in *Hommages à Marcel Renard*, III, 1969, p. 499, *Coll. Latomus*, vol. 103.

424. *Intaglio*. 7 × 9 mm.

Present location not known.

BUST OF SOKRATES, in profile to the right. He is bearded, bald, and has longish hair at the back.

Type B.

Furtwängler, A.G., pl. XLIII, 3.

425. *Terracotta sealing*. 11 × 10 mm.

Found in Cyrene, and now in the Museum there, no. 287.

BUST OF SOKRATES, in profile to the right. He is bearded, bald, and has longish hair at the back. Drapery on shoulder.

Type B.

Maddoli, *Annuario*, 1963–64, p. 105, no. 567, fig. 30.

426. *Sardonyx cameo*. c. 20 × 16 mm.

In the National Museum, Athens, inv. 668.

HEAD OF SOKRATES, in profile to the right. He is bearded and bald, with longish hair at the back.

Type B.

Svoronos, *J.I.A.N.*, xv, 1913, no. 830.

427. *Onyx cameo*. 17 × 12 mm.

In the British Museum, 90.6–1.38. Acquired from the Carlisle Collection in 1890.

HEAD OF SOKRATES, in profile to the right.

Type B.

Walters, *Cat.*, no. 3573 (not ill.).

428. *Carnelian intaglio*. Fractured. 15 × 12 mm.

In the Staatliche Museen, Berlin (East).

BUST OF SOKRATES, in profile to the right.

Type B.

Furtwängler, *Beschreibung*, no. 6974; *A.G.*, II, p. 204, text to no. 4 on pl. XLIII.

429. *Glass intaglio*. 8 × 10 mm.

In the Staatliche Münzsammlung, Munich, 'Alter Bestand'.

BUST OF SOKRATES, in profile to the right. He is bald, bearded, and has longish hair at the back. The bust includes the bare right shoulder.

Type B.

K. Kraft, *Jahrbuch für Numismatik und Geldgeschichte*, XIII, 1963, pp. 10, 11, pl. I, 11.

430. *Black glass intaglio*. Surface slightly corroded. 14 × 13 mm.

In the British Museum.

BUST OF ARISTOTLE, in profile to the right. A mantle is draped round his shoulders. He has a markedly aquiline nose.

Identified by its likeness to the marble head in Vienna, shown by Studniczka as evidently representing Aristotle through its likeness to a drawing inscribed with his name in the Vatican. Cf. my *Portraits of the Greeks*, II, pp. 174 f., and my figs. 430a, 430b here.

To K. Kraft belongs the credit of having seen the likeness of the man on this and other glass ringstones to the bust in Vienna – though he tried to identify the type with Plato instead of Aristotle.

Walters, *Cat.*, no. 3223 (not ill.).

K. Kraft, *Jahrbuch für Numismatik und Geldgeschichte*, XIII, 1963, pp. 10f., pl. I, 19.

Richter, *The Portraits of the Greeks*, II, p. 174, fig. 1013b.; and in *Hommages à Marcel Renard*, III, 1969, p. 500, *Coll. Latomus*, vol. 103.

431. *Glass intaglio*. 9 × 8 mm.

In the Staatliche Münzsammlung, Munich, Arndt Collection, no. 1008.

BUST OF ARISTOTLE, in profile to the right. Mantle draped on shoulders.

Same type as the preceding.

K. Kraft, *Jahrbuch für Numismatik und Geldgeschichte*, XIII, 1963, pl. I, 21, pp. 11, and *passim*.

Richter, *The Portraits of the Greeks*, II, p. 174, fig. 1013a.

432. *Glass intaglio*. 12 × 10 mm.

Present location not known.

BUST OF DEMOSTHENES, in profile to the right. Drapery at back. Cf. the marble head in the Museo Baracco, my figs. 432a, 432b.

Bernoulli, *Griech. Ikon.*, II, p. 76, d.

Furtwängler, *A.G.*, pl. XLIII, 2.

Richter, *The Portraits of the Greeks*, II, p. 222, d, fig. 1503.

433. *Glass intaglio*. Surface weathered. 9 × 11 mm.

In the Staatliche Museen, Berlin.

BUST OF DEMOSTHENES, in almost frontal view.

A vivid portrait.

Furtwängler, *Beschreibung*, no. 5042; *A.G.*, pl. XLIII, 1 ('wie es scheint Demosthenes, diesem jedenfalls ähnlich').

Richter, *The Portraits of the Greeks*, II, p. 223, fig. 1505.

434. *Sardonyx cameo*, white on grey. Fractured. 6 × 16 mm.

In the Cabinet des Médailles, Paris. Gift of the duc de Luynes, no. 314.

BUST OF A BEARDED MAN, in front view. He has a short beard, a small mouth, and eyes rather close together. Drapery on shoulders.

On the label in the Cabinet des Médailles he is called Demosthenes, and there is a marked resemblance to his portraits.

435. *Agate intaglio*. 12 × 13 mm.

In the National Museum, Athens, inv. 170. Gift of K. Karapanos.

BUST OF DEMOSTHENES(?), in profile to the left. Mantle on shoulders. The head resembles the portraits of Demosthenes in a general way, but not in particulars; e.g., the expression is blander, less unhappy, as if belonging to a different personality, and the formation of the mouth is different, without the drawing in of the lower lip.

Svoronos, *J.I.A.N.*, xv, 1913, no. 369 ('Demosthenes?').

436. *Lapis lazuli intaglio*. Some missing specks of pyrite have been replaced in gold. 20 × 22 mm.

In the Fitzwilliam Museum, Cambridge. Gift of A. A. de Pass in 1933.

ASTRONOMER, sitting on the ground by a tree, in front of an armillary sphere, on which he is taking measurements with a pair of compasses. He is looking upward, watching the firmament, which is indicated by the sun, the moon, and several stars, presumably the planets (conceived by the ancients as travelling round the earth). He is bearded, and nude, except for a mantle loosely draped round the lower part of his body. Though the features are generalized, he is presumably intended to represent a particular person.

The individual has by some been identified as Hipparchos of Nikaia (died 125 B.C.), the famous astronomer, who worked in the observatory of Rhodes, founded the study of trigonometry, and wrote a catalogue of the stars. Or he may represent Aratos, who in Roman times was regarded as the typical Greek astronomer. Or, as K. Schefold has suggested to me, he may be intended for Thales, since the sun is shown in the centre of the man's observation, and he is measuring the solstice.

Urlichs, *Bonner Winckelmannsprogramm*, 1846, pp. 10 f., no. viii.

King, *Antique Gems*, p. 337; *Antique Gems and Rings*, II, p. 61, pl. xxxviii, 5.

Martin, in Daremberg and Saglio, *Dictionnaire*, I, s.v. *Astronomie*, p. 491, fig. 587.

Bernoulli, *Griech. Ikonographie*, II, p. 187.

Burlington Fine Arts Club Exh., 1904, M65.

(I. D. Beazley), *Sotheby Sale Cat. of the Story-Maskelyne Collection*, July 4-5, 1921, no. 176, pl. III.

Schlachter, *Der Globus*, 1927, p. 61, pl. II, 49.

Richter, *Collection Latomus*, XLIV, 1960, pp. 674 ff., pl. XLIV, 2; *The Portraits of the Greeks*, II, p. 240, fig. 1652.

437. *Carnelian intaglio*. 10 × 12 mm.

In the Thorvaldsen Museum, Copenhagen.

DIOGENES IN HIS PITHOS, stick in hand, his dog by his side; he is shown conversing with a disciple, who is seated in front of him, holding an open scroll. The pithos is inscribed M.C.V., presumably the initials of the owner of the seal.

Similar engravings appear on a carnelian in Leningrad (Furtwängler, *A.G.*, pl. XLIII, 15; Richter, *Portraits of the Greeks*, p. 185, e), and on two glass gems in Berlin (Furtwängler, *Beschreibung*, nos. 4525, 4526; Richter, *op. cit.*, p. 185, f, g).

Bull. dell'Inst. 1834, p. 127, no. 82.

King, *Antique Gems and Rings*, 1872, vol. II, p. 61, pl. xxxviii, 2; *Handbook of Engraved Gems*, 2nd ed., pl. 78, no. 5.

Furtwängler, *A.G.*, pl. XLIII, 11.

Lippold, *Gemmen u. Kameen*, pl. 67, no. 2.

Fossing, *Catalogue of Engraved Gems and Cameos*, Thorvaldsen Museum, no. 446.

Richter, *The Portraits of the Greeks*, II, p. 185, fig. 1064.

438. *Red jasper intaglio*. 14 × 11 mm.

In the British Museum. From the Blacas Collection (Blacas 458).

BUST OF EPIKOUROS, in profile to the right. Mantle on shoulders. Cf. the marble head in New York, fig. 438a.

Bernoulli, *Griechische Ikonographie*, II, p. 129.

Furtwängler, *Ant. Gemmen*, pl. XLIII, 5.

Walters, *Cat.*, no. 1960.

Lippold, *Gemmen u. Kameen*, pl. 67, no. 6.

Richter, *The Portraits of the Greeks*, II, p. 199, fig. 1221.

438 bis. *Carnelian intaglio*. 15 × 13 mm.

In a private collection in Switzerland. 'Bought in Beyrouth.'

BUST OF EPIKOUROS, in profile to the right. Mantle on shoulders. In front of the face is the inscription 'Επικούρος, Epikouros, in letters very like those on the bronze bust from Herculaneum in Naples (Richter, *The Portraits of the Greeks*, II, p. 195, no. 8, figs. 1175-1177).

In spite of the minute size of the gem the artist has been able admirably to bring out the commanding presence of this philosopher. The intact aquiline nose also resembles that on the bronze bust.

This is the third extant portrait of Epikouros inscribed with his name, the other two being the bronze bust above mentioned, and the double herm with Epikouros and Metrodoros in the Capitoline Museum (Richter, *op. cit.*, II, p. 195, no. 1, figs. 1149, 1150, 1153).

Not before published. Here included with the kind permission of the owner.

439. *Sardonyx cameo*. 23 × 18 mm.

In the National Museum, Naples, inv. 25857, 25. From the Farnese Collection.

BUST OF EPIKOUROS, in profile to the right. Mantle on shoulders. Inscribed on mantle: 'Ομηρος, Homeros, evidently in later times, 'as e.g. shown by the combination of an early mu with a lunar sigma' (M. Guarducci).

Bernoulli, *Griechische Ikonographie*, I, p. 7, n., II, p. 129, with note 2.

Richter, *The Portraits of the Greeks*, I, p. 56, II, p. 199.

440. *Plasma intaglio*. 11 × 8 mm.

In the British Museum, 90.6-1.55. Acquired from the Carlisle Collection in 1890.

BUST OF EPIKOUROS, in profile to the right. Drapery on shoulder. Inscribed on one side, in a vertical line: Νεάρκου, 'of Nearkos', evidently the name of the owner of the stone.

Brunn, *Geschichte der griech. Künstler*, II, p. 622.

Walters, *Cat.*, no. 1961 (inscription considered modern).

Richter, *The Portraits of the Greeks*, II, p. 199, fig. 1222.

441. *Sardonyx intaglio*. 6 × 9 mm.

In the Cabinet des Médailles, Paris. Gift of the duc de Luynes in 1862 (no. 124).

BUST OF EPIKOUROS, in profile to the right. Mantle draped on both shoulders.

442. *Glass intaglio*. 11 × 9 mm.

In the British Museum.

BUST OF A BEARDED PHILOSOPHER, in profile to the right. Resembles Epikouros, and may have been intended for him – though his expression is rather milder, less haughty, than, e.g. in nos. 438 ff. Drapery on shoulders.

Walters, *Cat.*, no. 3220 (not ill.), 'perhaps Epikouros'.

Kraft, *Jahrbuch für Numismatik und Geldgeschichte*, XIII, 1963, pl. I, 5.

443. *Agate intaglio*, in five horizontal layers, alternately yellow and white. 15 × 8 mm.

In the collection of Avv. V. Pappalardo, Catania.

BUST OF A GREEK PHILOSOPHER, in profile to the right, resembling Epikouros, but with a tamer, milder expression; so perhaps Metrodoros (cf. the marble head in the Capitoline Museum, fig. 443a). A mantle on shoulders. In front is a star. The engraving is carved in the top (yellow) layer of the stone.

Here published with the kind permission of the owner.

444. *Glass intaglio*. 10 × 14 mm.

In the Staatliche Münzsammlung, Munich, Arndt Collection, no. 1000.

BUST OF A BEARDLESS MAN, in profile to the right. The left hand is brought up to his chin. He wears a mantle which leaves the right shoulder bare.

There are many glass examples of this general type, as well as some of stone. Some resemble one another so markedly that they should represent the same man;

others are in the same pose, but seem to have different personalities. Cf. Furtwängler, *Beschreibung*, nos. 5044–5051, and A.G., pl. XLIII, 8; Vollenweider, *Genava*, VIII, 1960, p. 141, under no. 12; Schefold, *Mus. Helv.*, XV, 1958, p. 245; Kraft, *Jahrbuch für Numismatik u. Geldgeschichte*, XIII, 1963, pp. 11 ff.; Hafner, *Das Bildnis des Q. Ennius*, 1968, pp. 12 f., with note 14.

The individual has been differently identified, more recently by Schefold as Ennius, and by Kraft as Studniczka's Menander (whom, however, he believed to represent Aristotle). Cf. the illustrations brought together by Kraft, *op. cit.*, pl. I, nos. 29–40. Quite a number seem to me to represent the same man, who must have been famous in Roman times. The large number of representations on gems in fact corresponds to the large number of sculptural examples that have survived of Studniczka's Menander (cf. my *Portraits of the Greeks*, II, pp. 229 ff. over fifty). None of these portraits on the gems seems to be older than 50 years, which is the age Menander was when he died. It is, therefore, quite possible that some of the heads assembled by Kraft represent Menander, whom we know to have been popular in Roman times. Cf. p. 84 of this book and figs. 444a–e.

445. *Glass intaglio*. 9 × 11 mm.

In the Staatliche Münzsammlung, Munich, Arndt Collection, no. 995.

BUST OF MENANDER (?), in profile to the right, with hand brought up to his chin, and mantle draped round him, leaving the right shoulder bare.

Same type as the preceding.

Arndt, *Jahrbuch für Numismatik und Geldgeschichte*, XIII, 1963, pl. I, 33, pl. II, 1, and pl. III, 5.

Richter, *The Portraits of the Greeks*, II, p. 234.

446. *Glass intaglio*. 10 × 12 mm.

In the Staatliche Münzsammlung, Munich, Arndt Collection, no. 997.

BUST OF MENANDER (?), in profile to the right, with closed hand showing. He wears a mantle, which leaves the right shoulder bare.

Same type as the preceding.

Arndt, *Jahrbuch für Numismatik und Geldgeschichte*, XIII, 1963, pl. 31.

447. *Glass intaglio*. Piece missing at the bottom. Width 10 mm.

In the Kestner Museum, Hanover.

BUST OF MENANDER (?), in profile to the right, with

hand brought up to the chin, and mantle draped round him, leaving the right shoulder bare.

Type similar to the preceding.

Kraft, *Jahrbuch für Numismatik und Geldgeschichte*, XIII, 1963, pl. II, 4, pp. 11 ff.

Richter, *The Portraits of the Greeks*, II, p. 234.

448. *Carnelian intaglio*. Fractured at the back. Height 12 mm.

In the Staatliche Museen, Berlin (East).

BUST OF MENANDER (?), in profile to the right, with left hand raised, and a mantle draped round him.

Type similar to the preceding.

Furtwängler, *Beschreibung*, no. 6980; *A.G.*, pl. XLIII, 8.

449. *Stone intaglio*. 20 × 18 mm.

In the Museo Archeologico, Florence.

BUST OF MENANDER (?), in profile to the right, with hand brought up to the chin. A mantle is draped round him, leaving the right shoulder bare.

Type similar to the preceding.

450. *Orange glass intaglio*. 8 × 11 mm.

In the Ashmolean Museum, Oxford, 1941.615.

BUST OF A BEARDED MAN, in profile to the right. Mantle over shoulders. Somewhat resembles no. 451.

451. *Glass intaglio*, pale blue and transparent. 13 × 11 mm.

In the British Museum, 1923.4-1.796. Acquired in 1923.

BUST OF A BEARDED GREEK PHILOSOPHER, in profile to the right. Drapery on shoulders. He holds a stick in his left hand.

Walters proposed Zeno the Stoic philosopher as the person represented, but the likeness to the securely identified portraits of Zeno (cf. my *Portraits of the Greeks*, II, figs. 1084 ff.) hardly seems close enough. Kraft proposed Chrysippos, but there again the likeness to the now securely identified portraits of Chrysippos (cf. my *Portraits*, figs. 1111 ff.) is insufficient. K. Schefold suggested to me that he might represent Aratos, since he somewhat resembles the coin type, where the hand is moreover also brought up to the face (cf. Schefold, *Bildnisse*, p. 173, no. 28; my *Portraits of the Greeks*, II, fig. 1653-1654). Though this is so, and the suggestion certainly attractive, I prefer at present, to place the man among the 'unknowns', until more evidence is available.

Walters, *Cat.*, no. 2318 (not illustrated).

Kraft, *Jahrbuch für Numismatik und Geldgeschichte*, XIII, 1963, pl. I, 3, p. 10.

452. *Glass intaglio*, imitating sard. 10 × 10 mm.

In the British Museum.

BUST OF A GREEK PHILOSOPHER, in profile to the right. He is bearded and wears a mantle over his shoulders.

Resembles the preceding.

Walters, *Cat.*, no. 3219 (not ill.).

Kraft, *Jahrbuch für Numismatik und Geldgeschichte*, XIII, 1963, pl. I, 4 (identified as Chrysippos).

453. *Glass intaglio*, resembling a nicolo. Surface corroded. 9 × 10 mm.

In the Ashmolean Museum, Oxford, 1941.627.

PORTRAIT OF A BEARDED MAN, in profile to the right. Mantle on shoulder.

Somewhat resembles the preceding.

454. *Glass intaglio*, imitating a banded agate. 11 × 11 mm.

In the British Museum.

BUST OF A BEARDED MAN, in profile to the right. Drapery on shoulder. Probably a Greek philosopher of the third century B.C.

Walters, *Cat.*, no. 3222 ('perhaps Metrodoros').

455. *Glass intaglio*, imitating a sard. 15 × 12 mm.

In the British Museum.

BUST OF A GREEK PHILOSOPHER, in profile to the right. He is bearded, has an aquiline nose, and wears a mantle draped on his shoulders.

A finely individualized portrait; but of whom?

Walters, *Cat.*, no. 3221 (not ill.).

456. *Heliotrope intaglio*. 22 × 18 mm.

In the National Museum, Athens, inv. 579. Gift of K. Karapanos.

BUST OF A BEARDED MAN, in profile to the left. A few letters in the field.

Again an outstanding portrait.

Svoronos, 'Dorea Konstantinou Karapanou', *J.I.A.N.*, 1909-1910 (1913), no. 359.

(i) *Portraits of Romans*

In the Greek section the identification of the portraits on the gems was made possible by their similarity to the sculptural types that had been securely identified. In the Roman section we have the great advantage of being able to compare the likenesses on the gems with those on the coins, which have their names inscribed. I have, therefore, in each case added an illustration of the respective coin type, so that in hypothetical cases – and there are several – the reader can form his own judgment.

Included in this series are first a few of the prominent personalities of the Republican period, and then almost all Roman emperors, ranging from Augustus to Septimius Severus and to the ephemeral emperors of the later third and the fourth century A.D. This full representation has been dictated by the high quality of many of these Roman portrait gems, and by the fact that, in addition to well-known pieces, it has been possible to include a number not before published or at least illustrated. They enhance the reputation of the artists of the Roman age as portraitists of both men and women.

In addition to the heads of emperors and their families, I have added a number of 'unknowns', some of them datable by their general style and by the coiffures of the women, which change from period to period in conformity with those of the imperial ladies. It is noteworthy, however, that the form of the bust, which has served as such a useful chronological criterion in the sculptured portraits, is not always a safe indication in the gems. Instead of progressively growing in size – from the mere inclusion of the collar bones to that of the half-figure – one sometimes finds quite small busts in late times. Evidently, in the restricted space available on a gem it seemed advisable now and then to abbreviate the bust part so as to gain more space for the head.

In viewing these Roman portraits, ranging over several centuries and representing all manner of men, it is instructive to compare them with the late Hellenistic heads of the third, second, and early first century B.C., known chiefly from the coin types (cf. my *Portraits of the Greeks*, figs. 1066–1999). The fundamental similarity between them is that in both a realistic, that is, an individualistic, conception is manifest. In late Hellenistic times Greek portraiture had reached the acme of its long development from the generalized type from which it had started to an individualized representation. The Greeks, in fact, were the first artists in history to attain individualized portraiture, progressing stage by stage from the purely 'typical'. But the 'type' remained a factor also later and imparts always a slightly idealistic aspect.

In the Roman portraits, on the other hand, the 'type' was abandoned. The individual was represented *per se*. And this may be termed a great Roman achievement. For this innovation there were decisive contributory causes. The Roman 'verism' was stimulated by the old practice of making wax images of the faces of the dead, and using them for sculptured portraits – a custom which continued during the Renaissance and Baroque periods. An uncompromising realism naturally resulted. And there is a further reason for the fundamental difference between portraits of Greeks and Romans – the fact that the two peoples belonged to different races, which naturally appears in their respective physiognomies. Still another contributory cause for Roman 'verism' may have been the influence of Etruscan portraiture – now again graphically exemplified by the individualized faces of the men shown lying on the covers of the sarcophagi that have recently come to light near Tuscania, datable in the late fourth and the early third century B.C. Only a few show the Greek idealizing tendency and were evidently portraiture.

REPUBLICAN PERIOD OF THE FIRST CENTURY B.C.

In the Republican series are shown a number of personalities well known in Roman history: *Pompey the Great* (106–48 B.C.), on a remarkable stone in the collection of the Duke of Devonshire (no. 457); and perhaps his son *Sextus Pompeius* (died 35 B.C.) (nos. 458, 459), as well as the well-known one in Berlin signed by Agathangelos (no. 634). Then comes the great *Julius Caesar* (c. 100–44 B.C.) on a fine but fragmentary example in Paris (no. 460), a problematical one perhaps showing him in his younger years, in a private collection (no. 462), and a cursorily worked stone found in the Thames (no. 461). *Marc Antony* may be seen on several stones (nos. 463, 465), some not certainly identified.

There is also a possible portrait of *Marcus Claudius Marcellus* (no. 466), the conqueror of Syracuse in 211 B.C., since it resembles the head on the coins issued by one of his descendants c. 45 B.C.; and apparently a portrait of *Brutus the Elder* (no. 467). Several represent *Marcus Junius Brutus* (86–42 B.C.), one of which has a dagger in the field to recall the part he played in the murder of Julius Caesar (cf. nos. 468–471). I have added two gems with a portrait of *Juba I*, king of Mauretania (60–46 B.C.), who sided with Pompey against Julius Caesar in the civil wars. He appears, as on the coins and marble heads (cf. my *Portraits of the Greeks*, figs. 2000–2002), with the plentiful hair mentioned by Cicero (*De lege agraria*, II, 22, 59) as ‘bene capillatus’ (nos. 472, 473).

AUGUSTAN AND JULIO-CLAUDIAN PERIOD, 30 B.C.–A.D. 68

This section comprises many important cameos, as well as intaglios. The cameos were of course not used for sealing, but for decoration. They include famous, grandiose examples, evidently produced to glorify the newly established empire and the members of the Julio-Claudian house.

First comes *Augustus* (30 B.C.–A.D. 14) on the large cameo in the British Museum (no. 474), and on a similar, but smaller cameo in New York (no. 477). Included also is the famous cameo in Vienna showing Augustus and the goddess Roma, seated side by side (no. 484), two cameos with Augustus’ head in profile – one in Vienna (no. 476), the other in Paris (no. 475) – a large cameo in Paris with a frontal bust of Augustus, an unusually imposing piece (no. 480), and one, also in Paris, with a portrait of young Augustus, i.e., Octavius, in profile (no. 481). Among the intaglios an interesting piece depicts Augustus as Neptune, driving a chariot with galloping sea-horses (no. 483), presumably engraved to celebrate the victory at Actium in 31 B.C. In another he appears with a double capricorn, his constellation (no. 482).

Next are assembled cameos and intaglios depicting *Octavia* (died 11 B.C.), sister of Augustus (nos. 490, 491), and of *Livia* his wife (no. 489; died A.D. 29), some so similar that they have often been confused. When, however, the woman appears with Augustus, as on a cameo in Vienna (no. 486), and in two intaglios in Paris (nos. 487, 488), the identification with Livia is rendered certain.

In the next group is included the able *Agrippa* (died 12 B.C.) with one of his sons, on an unpublished stone in a private collection (no. 492); and his sons, *Caius* and *Lucius Caesar* (both of whom died prematurely in A.D. 4 and 2), (cf. nos. 493, 494).

Then comes *Tiberius* (A.D. 14–37), son of Livia. He appears on the Grand Camée de France (no. 502), with other members of the family, and on another cameo (no. 503), in Boston, as a young man with his mother. On an outstanding cameo in Vienna signed by Herophilos (no. 675) he is represented in the prime of life. Tiberius, it has been thought, also appears on the famous *Gemma Augustea* in Vienna (no.

501), descending from his chariot, with Victory as the driver, and with a young prince, perhaps Caius Caesar, standing near his horse – the occasion being that recorded by Suetonius (*Tiberius*, 20), when Tiberius had returned from his victories in the North and stopped on his way to the Capitol to do homage to Augustus. The latter appears in state, seated next to the goddess Roma, occupying the centre of the scene. Beneath are barbarian prisoners. Recently, however, this interpretation has been doubted and another one proposed (cf. under no. 501).

On still another fine cameo (no. 498) is represented the apotheosis of *Germanicus* (15 B.C.–A.D. 19), the adopted son of Tiberius. He is seen again, it would seem, on a cameo in Paris (no. 499). There are also possible portraits of *Nero Drusus* (died 9 B.C.), brother of Tiberius, and of *Drusus the Younger*, son of Tiberius (nos. 495–497).

Next come possible representations of *Antonia* (died A.D. 39), the mother of Germanicus (nos. 509–511), and of *Agrippina the Elder* (died A.D. 33), wife of Germanicus (nos. 505–508). The portraits of Antonia and Agrippina the Elder are often confused with each other, for the respective coin types are similar, and, as is often the case with Julio-Claudian women, the faces are generalized.

Here included – since they lived at this time – are a probable portrait of *Horace* (no. 513) and a problematical one of *Virgil* (no. 513 bis).

In the next group appear first the emperor *Caligula* (A.D. 37–41), as seen on a cameo in New York (no. 514); then a number of portraits of *Claudius* (A.D. 41–54), including two outstanding ones in the Cabinet des Médailles (nos. 518, 519), and one in Athens inscribed with his name (no. 515). A frontal bust of a little boy on an intaglio, also in Paris (no. 522), has been thought to represent *Britannicus*, Claudius' son, who died in A.D. 55, poisoned, it is believed, by Nero.

In two magnificent cameos in Vienna Claudius is shown with a sceptre (no. 517), and with his family (no. 516) – his wife Agrippina the Younger (died A.D. 59) by his side, and opposite him probably Tiberius and Livia. All wear laurel wreaths, the customary mark of distinction.

Next comes *Nero* (A.D. 54–68), attractively young and smiling on intaglios in London and Paris (nos. 523, 524), more serious and older on a gem in New York (no. 525). A small nicolo intaglio in Paris (no. 526) may represent Nero as a child.

On two cameos in Paris and London are portraits identifiable as *Agrippina the Younger* (nos. 527, 528), wife first of Claudius, then of Nero.

No. 537 shows an interesting portrait which has been identified as *Cn. Domitius Corbulo*, general under Claudius and Nero.

FLAVIAN, TRAJANIC, AND HADRIANIC PERIODS

Of the Flavian emperors I can show a fine bust of *Galba* (A.D. 68–69), on an intaglio in Paris (no. 529); then two of *Vespasian* (A.D. 69–79), in London and New York (nos. 530, 531); and a magnificent portrait of *Titus* (A.D. 79–81), in his older years with a prominent nose and protruding chin (no. 532). Several gems show '*Julia Titi*', the daughter of Titus (nos. 533–536), including the famous one signed by Euodos (no. 676).

I have not found portraits on gems representing Vitellius (A.D. 69), nor of Nerva (A.D. 96–98); but I can show a splendid portrait of *Domitian* (A.D. 81–96), inserted in a mediaeval cross, in Minden (no. 539).

[The head, certainly representing Domitian on the glass gem in Berlin (Furtwängler, *Beschreibung*, no. 3188), has unfortunately been lost in the war.]

Trajan (A.D. 98–117) is shown first singly on a cameo in Paris and probably on one in Carthage (nos. 540, 541); then with his wife *Plotina* on a cameo in London (no. 542); and on a stone in Naples with *Plotina* by his side, and opposite him his sister *Marciana* and his daughter *Matidia* (no. 543). A possible Trajan, fighting his enemies, is represented on an intaglio in Berlin (no. 544).

Then comes the emperor *Hadrian* (A.D. 117–138) on stones in London (no. 545), and Cambridge (no. 546), and a possible one in a private collection (no. 547); also two perhaps of his gracious wife *Sabina* (died 147 or 138), with her hair done up in the complicated manner of the time (no. 548, 549).

Of Hadrian's favourite *Antinous* (died c. A.D. 130), there is the well-known intaglio in a private collection, inscribed ANTI (no. 550), and also a fragmentary gem in London (no. 551).

ANTONINE PERIOD

Of the Antonines I can show first an intaglio in a private collection (no. 552) apparently representing *Antoninus Pius* (A.D. 138–161); then two of his wife *Faustina the Elder* (died A.D. 141); cf. nos. 553, 554. I have also added a head in Oxford (no. 555), with a coiffure in the style of the time, inscribed *ἡ κυρία* and a 'lady' she certainly was, perhaps *Faustina* herself?

Next comes a portrait of young *Marcus Aurelius* (A.D. 161–180) in Paris (no. 556), and a cameo with *Marcus Aurelius* and his brother *Lucius Verus* confronted (no. 557); also two charming heads apparently of his wife *Faustina the Younger* (died A.D. 175) (nos. 560, 561).

Lucius Verus (A.D. 161–169) also appears singly on two intaglios, one in London (no. 559), the other in Boston (no. 558), both closely resembling each other. He too had a charming wife, *Lucilla* (died A.D. 183), who appears on an intaglio in the British Museum (no. 562). Altogether the women of the second century must have been outstanding for their beauty.

SEVERAN PERIOD

Then comes the Severan age, starting with the great *Septimius Severus* (A.D. 193–211). Of him I can show three fine portraits – one in the British Museum (no. 572), another in the Cabinet des Médailles (no. 573), a third in a private collection (no. 574). In all three he markedly resembles the coin type, but wears the cuirass, a reminder of his military prowess.

In the next group are assembled an interesting series of stones showing *Septimius Severus and his family*. First comes the well-known cameo in Paris (no. 575) where he is shown with his Syrian wife *Julia Domna* by his side and his young sons *Caracalla* and *Geta* opposite him; and then three smaller intaglios, with the same group – in Paris (no. 576), the Museo delle Terme (no. 578), and the Metropolitan Museum (no. 577) – in which the sons become progressively older. A distinguished portrait of *Julia Domna* is on an intaglio in New York (no. 580).

Caracalla, as emperor (A.D. 211–217), now older and hardened, appears singly on stones in London and Cambridge (nos. 581, 582). He is shown standing before an altar, in the act of making a libation, on a stone in Oxford (no. 583). His wife *Plautilla* (died A.D. 212) appears on an intaglio in the Cabinet des Médailles (no. 584).

It is noteworthy that almost all these engravings are of excellent quality, indicating no retrogression

in the art of gem-engraving at this time during the close of the second and the early third century A.D.

THIRD AND FOURTH CENTURIES A.D.

Of the emperors of the rest of the third and of the fourth century A.D. – most of whom reigned only a short time, some simultaneously in different parts of the empire – there are also some highly interesting portraits on gems. I can show one of *Elagabalus* (A.D. 218–222) in Athens (no. 585); one that has been tentatively identified as *C. Julius Verus Maximus* (A.D. 237–238) (no. 586); a possible one of *Balbinus* (A.D. 238) in Berlin (no. 587); an imposing portrait of *Trajanus Decius* (A.D. 249–251) in the British Museum (no. 588); one of *Marius* (A.D. 268) in the Cabinet des Médailles (no. 589); one formerly identified as *Claudius Gothicus* (A.D. 268–270), now as perhaps *Postumus* (no. 590); and one of *Carus* (A.D. 282–283) in Paris (no. 591). All are identifiable, more or less securely, by comparison with the coin types.

In the British Museum is a red jasper intaglio (no. 592), with two portraits facing each other, which have been interpreted both as the emperor *Carinus* (A.D. 283–285) with his wife *Magnia Urbica*, and as *Diocletian* with his wife *Prisca* (cf. on these *infra*).

Of *Diocletian* (A.D. 284–305) there is the fine portrait on a gem now lost (no. 593); also the large cameo in the Dumbarton Oaks Collection of Washington where he appears in quasi-frontal view with *Maximianus Herculeus*, who became joint Augustus with him in 286 (no. 594). The names of both are inscribed on the gold frame, at the bottom: DIOCL.MAXIM.AUG. So, if this inscription is ancient, the portraits should represent these two emperors, and they sufficiently resemble some of the coin types to make this possible.

Commodus (A.D. 180–192) is seen in two portraits in the Cabinet des Médailles, both of fine workmanship (nos. 564, 565). In one, in the British Museum (no. 566), he is shown side by side with Herakles, who wears a lion's skin over his head; or, since the two heads markedly resemble each other, perhaps both were intended for Commodus, since he claimed to be a second Herakles (cf. the well-known marble bust in the Conservatori Museum). On an intaglio in Paris (no. 569) Commodus appears on horseback, about to spear a tigress or pantheress – an illustration of the feats he actually performed in the gladiatorial shows in Rome.

What seems to be a portrait of his wife *Crispina* (died A.D. 183) appears on an intaglio in the Ashmolean Museum (no. 568); and in Corpus Christi College, Cambridge, is a carnelian with heads of Commodus and Crispina, confronted (no. 567).

For the short-lived successors of Commodus, *Pertinax* (A.D. 193) and *Pescennius Niger* (A.D. 193–194), there are two interesting portraits. Of the former a fine head on a carnelian intaglio in Athens (no. 570), of the latter a head on a red jasper intaglio in the Cabinet des Médailles (no. 571). The latter is identified not only by comparison with the coin type (cf. fig. 571a), but by the inscribed dedication: 'To the Emperor Caesar Caius Pescennius Niger, the Just'.

For the fourth century there is also an important showing. First comes a carnelian, now lost (no. 595), with a portrait of *Maximinus Daja* (A.D. 305–313), then a silver intaglio in New York (no. 596), with two busts confronted, perhaps representing *Constantine the Great* (A.D. 306–337) with his mother *Helena* (died c. A.D. 328). Constantine I has also been tentatively identified by some as the triumphator on a cameo in New York (no. 599). Here included is moreover the magnificent cameo in The Hague with it would seem, Constantine and his family in a chariot drawn by Centaurs (no. 600).

A red jasper in the British Museum (no. 598) has been thought to represent both Faustina the Younger

and *Flavia Massima Fausta* (died A.D. 326), wife of Constantine the Great. Though coiffure and general appearance undoubtedly resemble also Faustina the younger (cf. no. 560), the wide-open, staring eyes seem to point to the late Empire.

Next come the three sons of Constantine the Great: *Crispus* (A.D. 317–326), *Constans* (A.D. 333–350), and *Constantine II* (A.D. 345–340), who have been tentatively recognized on a few gems (cf. nos. 601–604); also three magnificent portraits of *Constantius II* (A.D. 335–361), respectively in Berlin, Leipzig, and London (nos. 605–607); and two apparently of *Constantius Gallus* (A.D. 351–354), brother of Julian the Apostate (nos. 608, 609); in one of which – in Baltimore – he is shown with his wife. Julian the Apostate appears himself on a stone in Paris (no. 610), the only portrait on a gem, I believe, known.

No. 611 shows a garnet in the new Museo dell'Alto Medioevo in Rome (no. 611), identified as representing *Stilicho*, general under Theodosius I and his son Honorius.

As a concluding piece I have chosen the famous Rothschild cameo (no. 612) with portraits generally identified as *Honorius* (A.D. 395–423) and his wife *Maria*, though other suggestions have also been made. They mark the beginning of Byzantine art and the conclusion of our story.

Though these late portraits become more and more generalized – in the styles of their periods, so that identification is sometimes difficult – it may again be stressed that the workmanship is often of a high order, testifying to the continuance of the fine craft of gem-engraving into late antiquity.

Lastly I have assembled a number of 'unknowns', tentatively arranged according to their periods. In contrast to the Greek unidentified portraits (cf. nos. 450–456) these Romans will probably never be named. The reason is that, whereas in Greek times, as a general rule at least, only prominent men were portrayed, in the Roman age portraiture became a general practice, and so obscure persons had their likenesses made – as is customary today.

Among these 'unknowns', worn on rings for sealing and so presumably often representing the owner of the ring or some member of his family, are several masterpieces, testifying once again to the high artistic level attained in this exacting field in Roman times, both early and late.

REPUBLICAN PERIOD c. 50 B.C.–A.D. 31.

Pompey the Great, 106–48 B.C. No. 457.

Sextus Pompeius, son of Pompey, died 35 B.C. Nos. 458, 459.

G. Julius Caesar, c. 101–44 B.C. Nos. 460, 461, 462(?)

Marc Antony, 83–30 B.C. Nos. 463–465.

M. Claudius Marcellus, died 208 B.C. No. 466.

Brutus the Elder(?), legendary figure of Roman history. No. 467.

M. Junius Brutus, died 42 B.C. Nos. 468–471.

Juba I, king of Numidia, reigned 60–46 B.C. Nos. 472, 473.

Some identifications are tentative.

457. *Aquamarine intaglio*. 16 × 20 mm.

In the collection of the Duke of Devonshire at Chatsworth.

BUST OF POMPEY THE GREAT, in profile to the left.

Under the neck appears a dolphin, and in front of the head a trident – to symbolize his victories at sea.

For the coin type cf. Imhoof-Blumer, *Porträtköpfe*, pl. I, 1; Bernoulli, *Röm. Ikon.*, I, Münztafel I, 36–46, and my fig. 457a.

Furtwängler, *A.G.*, pl. 1, 43.

Lippold, *Gemmen u. Kameen*, pl. 71, 4.

L'Orange, *Apotheosis in Ancient Portraiture*, p. 51, fig. 29, c.

458. *Sardonyx intaglio*, of two layers. 20 × 19 mm.

In the Cabinet des Médailles, Paris. Gift of the duc de Luynes in 1862 (no. 148).

BUST OF SEXTUS POMPEIUS, in profile to the right. He has a short beard and an aquiline nose.

Resembles the coin type, cf. Imhoof-Blumer, *Röm. Portr.*, pl. 1, 4, and my fig. 458a.

Cf. no. 634, signed by Agathangelos.

Les Pierres gravées, Guide du visiteur, p. 144, no. 148 (there called Marc Antoine, evidently due to some mistake).

459. *Red jasper intaglio*. c. 12 × 15 mm.

In the Cabinet des Médailles, no. 2072 bis.

BUST OF SEXTUS POMPEIUS, in profile to the right.

He has a short beard, curly hair, and an aquiline nose. At the back of the head are a few letters.

Les Pierres gravées, Guide du visiteur, p. 32, no. 2072 bis (not illustrated). There identified as Sextus Pompeius.

460. *Amethyst intaglio*. Back part missing. 13 × 17 mm.

In the Cabinet des Médailles, Paris. Gift of Pauvert de La Chapelle 1899. Said to have been found in Rome.

BUST OF JULIUS CAESAR, in profile to the right. He wears a laurel wreath, of which a small part is still visible. For the coin type, cf. Bernoulli, *Röm. Ikon.*, I, Münztafel III, 57–62; Vollenweider, op. cit.; Johansen, op. cit., and my fig. 460a.

On the portraits of Julius Caesar see now Flemming S. Johansen, *Antichi ritratti di Caio Giulio Cesare*, in *Analecta Romana Instituti Danici*, IV, 1967, pp. 7 ff. On pp. 12 f. he cites several other gems supposedly representing Julius Caesar, viz. a carnelian in the collection of Professor R. Blatter in Basle (his fig. 6), an amethyst in the National Museum, Syracuse, (his fig. 7); a metal ring in the Louvre (his fig. 8); and a few others. For a few modern and problematical renderings see my nos. 760, 761.

Babelon, *Catalogue de la Collection Pauvert de La Chapelle*, no. 152, pl. IX.

Vollenweider, *Die Gemmenbildnisse Cäsars*, *Antike Kunst*, III, 2, 1960, pp. 81 f., pl. 12, nos. 1, 2, 4.

F. S. Johansen, op. cit., p. 12, fig. 5 (on p. 17).

461. *Carnelian intaglio*. 15 × 10 mm.

In the British Museum 56.7–1.803. Acquired through the Roach Smith collection in 1856. Found in the Thames in London in 1853.

BUST OF JULIUS CAESAR, in profile to the right. He wears a laurel wreath. Cursory work, but interesting for its provenance.

Journal of the British Archaeological Association, IX, 1854, p. 74.

Roach Smith, *Catalogue of London Antiqs.* (1854), p. 60, no. 266.

Victoria History of London, I (1909), p. 127.

Walters, *Cat.*, no. 1968 (not ill.).

462. *Green jasper intaglio*. Chip on one side. 65 × 46 mm.

In the collection of V. Pappalardo, Catania.

BUST OF A MAN, in profile to the right. He wears a laurel wreath, and has a commanding personality – so he must have been an important person. The style seems to point to the Republican period. Could he be Julius Caesar in his younger years, before his portrait appeared on the coins?

Here published with the owner's kind permission.

463. *Red jasper intaglio*. 12 × 13 mm.

Location?

HEAD OF MARC ANTONY, in profile to the right.

The history of this gem is curious. It was published by Furtwängler in his *A.G.*, pl. XLVII, 31, as representing Marc Antony, and the illustration closely resembles the coin type. In the text the location is given as the British Museum, *Cat.* (1888) no. 1554, with the bibliography: *Bull. d. Inst.*, 1834, p. 128, no. 91 (there called a carnelian), and Bernoulli, *Röm. Ikon.*, I, pp. 210 f. (in all three not illustrated). Walters, in his catalogue of the British Museum engraved gems, published in 1926, repeated what Furtwängler and A. H. Smith, the author of the earlier catalogue, had said, and gave an illustration on his plate XXV, no. 1966. But to judge by this illustration the gem is *not* that published by Furtwängler and does not represent Marc Antony. Mr Haynes, who concurs with this finding, has informed me that the gem published by Furtwängler as being in the British Museum, is apparently not there. But where is it? The confusion is perhaps due to an initial mistake by Furtwängler, caused by the close similarity of Br. Mus. no. 1966 to Furtwängler's gem.

No. 463 shows the gem published by Furtwängler, pl. XLVII, 31, enlarged.

No. 464 shows the gem published on Walters' pl. XXV,

1966 (and in his *Art of the Romans*, p. XLVIII, 15) as the one published by Furtwängler. It is hoped that the real location of the portrait of Marc Antony will soon be found.

For a portrait of Marc Antony signed by Gnaeus see my no. 659 bis, and for the coin type my fig. 463a.

465. *Dark intaglio*. 12 × 14 mm.

In the collection of the late Maxime Velay. From the Evans Collection. Found in Greece.

BUST OF A BEARDLESS MAN, in profile to the right.

Resembles Marc Antony.

Evans, *Gems, Selection*, no. 151, on pl. VII ('apparently Marc Antony').

466. *Carnelian intaglio*. 13 × 10 mm.

In the Cabinet des Médailles, Paris. Gift of Pauvert de La Chapelle, 1899. Once in the Collection of Count Tyszkiewicz, who bought it in Rome.

BUST OF MARCUS CLAUDIUS MARCELLUS (?) in profile to the right. In the field are the letters FAL, presumably the initials of the owner of the stone.

The portrait of M. Claudius Marcellus, the conqueror of Syracuse (211 B.C.) appears, on coins of one of his descendants c. 45 B.C. Cf. the illustration here appended (fig. 466a), and Babelon, *Monnaies de la République romaine*, I, p. 352; Bernoulli, *Röm. Ikon.*, I, p. 29; A. Longo, *Enc. dell'arte antica*, II, p. 707, fig. 939.

Babelon, *Catalogue de la Collection Pauvert de La Chapelle*, no. 151 (there identified as M. C. Marcellus).

467. *Amethyst intaglio*. 15 × 12 mm.

In the Cabinet des Médailles, Paris. Bought in Syria by M. Guys, consul of France at Beyrouth.

BUST OF BRUTUS THE ELDER (?), in profile to the right.

So identified by Chabouillet.

Chabouillet, *Cat.*, no. 2111.

468. *Sard intaglio*. Chipped along upper edge. 11 × 8 mm.

In the Metropolitan Museum, New York, 21.88.48. Rogers Fund, 1921. Formerly in the Marlborough Collection.

BUST OF MARCUS JUNIUS BRUTUS, in profile to the right.

Cf. the coin type, Bernoulli, *Röm. Ikon.*, I, Münztafel III,

75-79; Imhoof-Blumer, *Röm. Porträtköpfe*, pl. I, 3, and my fig. 468a.

Reinach, *Pierres gravées*, p. 113, pl. 109, no. 4.

Worldidge, *Drawings from Gems* (1768), p. 89, no. 10.

Marlborough Gems (engraved by Bartolozzi), 1845, I, pl. IV.

Story-Maskelyne, *Marlborough Gems*, no. 375.

Cat. of the Burlington Club Exh. (1904), p. 193, pl. 108, M 64.

Richter, *M.M.A. Cat. of Gems*, 1956 ed., no. 470 (with other references).

469. *Sard intaglio*. 12 × 10 mm.

In the Metropolitan Museum, New York, 48.12.1. Gift of Rupert L. Joseph, 1948. Formerly in the Wyndham Cook Collection.

BUST OF M. JUNIUS BRUTUS, in profile to the right. Similar to the preceding, but here with a sword in the field, in front of the neck - recalling the part that Brutus played in the murder of Caesar, 44 B.C. The gem must, therefore, date after 44 B.C.

For other gems and coins with one or two swords introduced in the field, cf. Bernoulli, *Röm. Ikon.*, I, I, pp. 188 f.; Grueber, *Br. Mus. Coins of the Roman Republic*, III, pl. CXI, 17.

Smith and Hutton, *Cat. of the Wyndham Cook Coll.*, 1903, no. 70.

Richter, *M.M.A. Cat. of Gems*, 1956 ed., no. 471 (with other references).

470. *Carnelian intaglio*. 14 × 11 mm.

In the Cabinet des Médailles, Paris.

BUST OF MARCUS JUNIUS BRUTUS (?), in profile to the right.

A rather different type from the preceding, and Chabouillet's identification is not certain.

Chabouillet, *Cat.*, no. 2072.

471. *Agate intaglio*. 22 × 33 mm.

In the Cabinet des Médailles, Paris. Gift of the duc de Luynes in 1962 (no. 119).

M. JUNIUS BRUTUS WITH HIS LICTORS, in a procession. Brutus is at the head, holding a scroll in his hand. Behind him are the two lictors who accompany him in his capacity of consul. Then follow various other personages. Ground line.

The interpretation is due to Babelon, who compared the scene with a coin from Macedonia; cf. Babelon, *Monnaies de la République romaine*, II, p. 114, no. 31.

Babelon, *Cabinet des Antiques*, pl. LVI, 9.
Les Pierres gravées, Guide du visiteur (1930), p. 144, no. 119.

472. *Lapis lazuli intaglio*. 16 × 12 mm.

In the Cabinet des Médailles, Paris.

BUST OF JUBA I, king of Numidia, in profile to the right. He wears a taenia and shoulders a sceptre. Mantle on shoulders. He has the same bushy hair and beard as on the coin type; cf. my *Portraits of the Greeks*, III, fig. 2004, p. 280.

For the coin type cf. my fig. 472a.

This gem was included in my vol. I, no. 668, but I repeat it here since Juba I played an active part in the civil wars,

siding with Pompey against Julius Caesar, and also for comparison with a second example of a gem with his portrait, my no. 473.

Chabouillet, *Cat.*, no. 2062.

Richter, *Portraits of the Greeks*, III, p. 280.

473. *Carnelian intaglio*. 12 × 11 mm.

In the collection of the late Maxime Velay. From the Evans Collection.

BUST OF JUBA I, king of Numidia, in profile to the left. He wears a mantle fastened on his left shoulder.

Similar to the preceding.

Evans, *Gems, Selection*, no. 152.

AUGUSTUS AND HIS IMMEDIATE FAMILY 31 B.C.–C. A.D. 14.

Augustus = Gaius Octavius, surnamed Augustus in 27 B.C., 63 B.C.–A.D. 14. Nos. 474–488.

Livia Drusilla, 57 B.C.–A.D. 29, first married to Tiberius Claudius Nero, in 38 B.C. to Augustus. Mother by her first husband of the emperor Tiberius and of Nero Claudius Drusus. Nos. 486–489.

Octavia (died 11 B.C.), sister of Augustus, and wife first of C. Claudius Marcellus, then of Marc Antony. Nos. 490, 491.

Marcus Vispanius Agrippa, 63–12 B.C., husband first of Scribonia, then of Julia, the daughter of Augustus, father of Lucius and Caius Caesar. No. 492.

Caius and Lucius Caesar (died A.D. 4 and A.D. 2), grandsons of Augustus. Nos. 492, 493, 494.

Tiberius, Claudius Nero, born 42 B.C., emperor A.D. 14–37, son of Livia by her first marriage. Nos. 501–504.

Germanicus, Nero Claudius, 15 B.C.–A.D. 19, son of Antonia, the daughter of Marc Antony, and adopted son of Tiberius. Nos. 498–500.

Nero Drusus, born 38 B.C., brother of Tiberius. No. 495.

Drusus the Younger, 15 B.C.–A.D. 23, son of Tiberius. Nos. 496, 497.

Agrippina the Elder, died A.D. 34, daughter of Agrippa and wife of Germanicus. Nos. 505–508.

Antonia, 36 B.C.–A.D. 39, wife of Nero Drusus and mother of Germanicus. Nos. 509–511.

Horace = Quintus Horatius Flaccus, 65–8 B.C., the poet. No. 513.

Virgil = Publius Vergilius Maro, 70–19 B.C., the poet. No. 513 bis(?).

Some identifications are tentative.

474. *Sardonyx cameo*. 128 × 93 mm.

In the British Museum. Formerly in the Strozzi and Blacas collections.

BUST OF AUGUSTUS in profile to the left. He wears the aegis with a central gorgoneion, as well as a fillet. On top

of the latter a gold diadem decorated with gems was added in mediaeval and later times (cf. Gori, loc. cit.). Part of a spear is visible above the right shoulder.

For coin types of Augustus cf. Bernoulli, *Röm. Ikon.*, II, 1, pl. xxxii, 1–8, and my fig. 474a.

Raspe, no. 11090, pl. 55.

Gori, *Mus. Flor.*, 1, pl. 18.

Reinach, *Pierres gravées*, p. 20, pl. 11, no. 18.

King, *Antique Gems and Rings*, pl. 49, 5; *Arch. Journal*, xxiv, p. 307.

Bernoulli, *Röm. Ikon.*, II, 1, pl. 28, 3, pp. 49, 80, II, 3, p. 225.

Furtwängler, *A.G.*, vol. III, p. 316, fig. 159.

Lippold, *Gemmen u. Kameen*, pl. 72, 2.

Walters, *Cat.*, no. 3577.

Vollenweider, *St.*, pl. 60, no. 1.

475. *Sardonyx cameo*, white on brown. Mounted on a mediaeval frame, restored later. 50 × 40 mm.

In the Cabinet des Médailles, Paris. Formerly in the abbey of Saint-Denis.

BUST OF AUGUSTUS, in profile to the right. He wears an oak wreath with acorns.

Chabouillet, *Cat.*, no. 190.

Babelon, *Cabinet des Antiques*, pl. XLIX, 2; *Cat. des Camées*, no. 234, pl. XXIV.

Furtwängler, *A.G.*, vol. III, pp. 317 f., fig. 161.

Les Pierres gravées, *Guide du visiteur*, pl. XVI, no. 234, p. 63.

476. *Sardonyx cameo*, opaque white on brown. 17 × 34 mm.

In the Kunsthistorisches Museum, Vienna, IX A 67.

HEAD OF AUGUSTUS, in profile to the right. He appears here in his later years.

Arneth, *Antike Cameen in Wien*, p. 25, pl. XIV, 2.

Sacken and Kenner, *Die Sammlungen des kgl. Münz- und Ant.-Cabinettes*, p. 419, 10.

Eichler and Kris, *Kameen*, no. 8, pl. 5.

477. *Sardonyx cameo*, opaque white on brown. 37 × 29 mm.

In the Metropolitan Museum, New York, 42.11.30. Pulitzer Fund, 1942. Formerly in the Arundel, Marlborough, and Evans collections. A famous piece with a long history.

BUST OF AUGUSTUS, with body shown in back view, and head turned in profile to the left. He wears a laurel wreath and an aegis, suspended by a baldric from his right shoulder. On the aegis appears a winged, bearded head (of a windgod?), in addition to the usual scales, snakes, and gorgoneion. The end of a spear is visible above the left shoulder. Augustus here appears again in his older years.

Story-Maskelyne, *Marlborough Gems*, no. 481 (called Commodus).

Furtwängler, *A.G.*, vol. III, p. 317; pl. LXV, 9.

Burlington Fine Arts Club Exh., 1904, pl. CXII, M 137.

Evans, *Gems, Selection*, no. 140.

Richter, *Evans and Beatty Gems*, no. 52; *M.M.A. Cat. of Gems*, 1956 ed., no. 648 (with other references).

L. Curtius, *Museum Helveticum*, VIII, 1951, pp. 219 ff., fig. 4.

Vollenweider, *St.*, pl. 72, no. 3.

478. *Topaz intaglio*, cut in facets round the edge. 23 × 20 mm.

In the British Museum. From the Blacas Collection (Blacas 480).

BUST OF AUGUSTUS, in profile to the right.

King, *Archaeological Journal*, xxvi, 1867, p. 308.

Walters, *Cat.*, no. 1969.

L. Curtius, *Röm. Mitt.*, I, 1935, p. 302, note 3.

479. *Amethyst intaglio*. 16 × 19 mm.

In the Cabinet des Médailles, Paris. Gift of the duc de Luynes in 1862 (no. 151).

BUST OF AUGUSTUS, in profile to the right.

480. *Agate cameo*. 90 × 82 mm.

In the Cabinet des Médailles, Paris. Once in the abbey of Saint-Denis. It came to the Cabinet des Médailles during the revolution, when the property of the churches was confiscated.

BUST OF AUGUSTUS, in front view. He wears a laurel wreath and a mantle on his left shoulder. In the field is a Greek inscription, added in the Byzantine period: ἐκ τῶν ἁγίων μ(αρτύρων), 'from the saintly martyrs'.

Dom Michel Félibien, *Histoire de l'abbaye royale de Saint-Denis* (1706), p. 503, pl. IV, fig. O.

Marion du Mersan, *Histoire du Cabinet des Médailles*, p. 117, no. 163.

Chabouillet, *Cat.*, no. 191.

Babelon, *Cat. des Camées*, no. 233.

Bernoulli, *Röm. Ikon.*, II, p. 46, c.

481. *Chalcedony cameo*, of two layers. 24 × 17 mm.

In the Cabinet des Médailles, Paris. Gift of the duc de Luynes in 1862.

BUST OF AUGUSTUS AS OCTAVIUS, in profile to the left.

Département des Médailles, *Description des monuments exposés* (1867), p. 140, no. 14.

Babelon, *Cat. des Camées*, no. 232.

482. *Sardonyx cameo*, in three layers, two brown, one white. 21 × 17 mm.

In the Metropolitan Museum, New York, 29.175.4. Gift of Milton Weil, 1929.

A DOUBLE CAPRICORN, carved in relief and surmounted by a medallion with a bust of Augustus in intaglio.

Cf. the similar representation on a cameo in Berlin, Furtwängler, *Beschreibung*, no. 11074.

Augustus, as is well known, considered himself as having been born under Capricorn (cf. Suetonius, *Augustus*, 94, 12), though according to the common way of reckoning he was born under Libra. Cf. on this question Nock in my *M.M.A. Cat. of Gems* (1956), no. 649.

Richter, *Glyptic Portraits*, in *Hommages à J. Bidez et à F. Cumont, Collection Latomus*, II, 1948, p. 300, pl. xxii, fig. 12; *Roman Portraits*, no. 25; *M.M.A. Cat. of Gems*, 1956 ed., no. 649.

483. *Sard intaglio*, milky in parts. 21 × 16 mm.

In the Museum of Fine Arts, Boston, 27.733. From the Tyszkiewicz and E. P. Warren Collections. Gift of Francis Bartlett. Said to have been found at Hadrumetum, Tunisia.

AUGUSTUS, as Neptune, driving a chariot with four galloping sea-horses. He holds the reins in his right hand, a trident in his left; a chlamys floats from his right forearm. The sea is indicated by wavy ridges, among which appear the head and shoulders of a swimming Triton and the forepart of a dolphin. Of the chariot only one wheel and a small part of the body are included. At the top, in a single horizontal line, is the inscription: ΠΟΠΙΑ ALBAN = Popil(ius) Alban(us), presumably the owner of the stone.

Cf. nos. 69, 70, where Poseidon is the occupant of the chariot; but here the driver's face resembles Augustus, and the stone was probably carved in honour of the battle of Actium, 31 B.C.

Froehner, *Collection Tyszkiewicz*, pl. 24, 13.

Furtwängler, *A.G.*, pl. I, 19.

Bulle, *Neue Jahrbücher*, 1900, pl. 2, fig. 53.

Burlington Fine Arts Club Exh., 1904, no. O, 36.

Tyszkiewicz Sale Cat., pl. 27, no. 290.

Beazley, *Lewes House Gems*, no. 105.

Vollenweider, *St.*, pl. 49, 2, p. 51, with note 23.

484. *Chalcedony cameo*. Small fractures here and there. Mounted in an enamelled frame of the early seventeenth century. 11 × 10 cm.

In the Kunsthistorisches Museum, Vienna, XI a 59.

AUGUSTUS AND ROMA, seated side by side. Augustus is sitting on a throne, holding a double cornucopia in one hand, a sceptre in the other. He wears a laurel wreath and a mantle draped round the lower part of his body and left shoulder. His feet rest on a footstool. Roma is shown turning toward him, with the right hand resting on the shield on her lap, and the left pointing upward. She wears a girdled chiton, a mantle draped round the lower part of her body, and sandals; her feet rest on a small altar. Augustus' throne ends in front in a sphinx with spreading wing; only the near side is represented. The footstool is of the familiar type with voluted claw feet.

Eckhel, *Choix*, pp. 14 ff., pl. II.

Sacken and Kenner, *Münz- und Antiken-Cabinet*, p. 418, no. 2.

Maffei, *Osservazioni letterarie*, IV, Art. XI.

Reinach, *Pierres gravées*, pl. I, 2, pp. 3 f.

Bernoulli, *Röm. Ikon.*, II, I, p. 52.

Furtwängler, *A.G.*, vol. III, p. 315, fig. 154.

Rosbach, in *R.E.*, VII, col. 1090.

Eichler and Kris, *Kameen*, p. 51, no. 6, pl. 3 (with more references).

Richter, *Catalogue of Greek and Roman Antiquities in the Dumbarton Oaks Collection*, pl. xxiii, B (shown with an ancient and a modern glass reproduction).

485. *Blue glass cameo*. Fractured here and there; the face of Roma is mostly missing. The surface is corroded. 14 × 13 mm.

In the Dumbarton Oaks Collection, Washington, 46.84.2.

AUGUSTUS AND ROMA seated side by side.

Cast from the chalcedony cameo in Vienna, my no. 484, apparently in ancient times. On the evidence for its antiquity cf. my catalogue cited below.

For a modern cast by Pichler from the Vienna cameo cf. my no. 767.

Richter, *Catalogue of Greek and Roman Antiquities in the Dumbarton Oaks Collection* (1956), no. 47, pl. xxviii.

486. *Onyx cameo*, white on dark. Cracked across; small pieces missing. 90 × 66 mm.

In the Kunsthistorisches Museum, Vienna, inv. LV a 95.

LIVIA, in profile to the left, holding a bust of the deified Augustus in her right hand, and ears of wheat in her left. Only the upper part of Livia is shown, sitting on a throne, of which the stepped seat-rail and the back are indicated. She wears a mural crown, a chiton, and a himation pulled over the back of her head. Augustus has a wreath with rays, and a veil.

A crown with rays regularly appears as the attribute of

the deified Augustus on coins. The cameo can, therefore, be dated during the widowhood of Livia, A.D. 14–29.

Eckhel, *Choix*, pp. 31 f., pl. xii.

Sacken and Kenner, *Münz- u. Ant. Cab.*, p. 424, no. 35.

Köhler, *Ges. Schriften*, v, pp. 30 f., 45 ff.

Bernoulli, *Röm. Ikon.*, II, 1, pl. xxiii, 2.

Furtwängler, *A.G.*, vol. III, p. 318.

Reinach, *Pierres gravées*, pl. 3, no. 12.

Delbrück, *Ant. Porträts*, pl. xlvii, fig. 19, no. 34.

Eichler and Kris, *Kameen*, no. 9, pl. 5 (with other references).

487. *Carnelian intaglio*. 18 × 14 mm.

In the Cabinet des Médailles, Paris.

BUSTS OF AUGUSTUS AND LIVIA, side by side, in profile to the left. He has a laurel wreath on his head, tied at the back. She has the central tress running along the middle of the head, characteristic of the Augustan period, and wears a chiton and himation. He too has drapery round the neck.

Chabouillet, *Cat.*, no. 2074.

488. *Prase intaglio*. 15 × 13 mm.

In the Cabinet des Médailles, Paris.

BUSTS OF AUGUSTUS AND LIVIA, side by side, in profile to the right. Livia's hair has the characteristic tress running along the centre of her head. She wears a necklace and drapery. He has a laurel wreath.

Chabouillet, *Cat.*, no. 2075.

489. *Sard intaglio*. 14 × 11 mm.

In the British Museum. From the Blacas Collection (Blacas 48).

BUST OF LIVIA, in profile to the right. Drapery on both shoulders. Her hair is tied at the back and arranged in a plait along the centre of the head.

For the coin type cf. Imhoof-Blumer, *Röm. Porträtköpfe*, pl. I, 8; Bernoulli, *Röm. Ikon.*, II, 1, pl. xxxii, 9–13, and my fig. 489a.

Walters, *Cat.*, no. 1974.

490. *Onyx cameo*, white on brown. The lower part is missing. 59 × 58 mm.

In the Royal Coin Cabinet of The Hague. From the collection of the Count of Thoms.

HEAD OF OCTAVIA, sister of Augustus, and wife of Marc Antony, in profile to the left. The hair is dressed

in the typical manner of the Augustan period – with a tress descending from the centre of the forehead to the nape of the neck, where it is tied with a band.

Cf. the related cameo in the collection of the Duke of Devonshire, Vollenweider, *Genava*, IX, 1961, pp. 46, 54, no. 6a, and *St.*, pls. 59, 2, p. 59 with note 71.

Cf. also my no. 768, an apparently modern copy of this stone. The head has been identified both as Octavia and as Livia.

Bernoulli, *Röm. Ikon.*, II, 1, p. 105, pl. xxvii, 7 (Octavia?)

Zadoks-Josephus Jitta, *Bull. ant. Beshav.*, vol. xxx, 1958, pp. 33 ff., figs. 1, 6 (there called Livia).

Vollenweider, *St.*, pl. 84, 1, p. 73, with note 58 (there called Livia).

491. *Sard intaglio*. Chipped along the edge. 16 × 13 mm.

From Cyprus. In the Metropolitan Museum, New York, 74.51.4236. From the Cesnola Collection.

BUST OF A GIRL, in profile to the right. She has a tress running along the middle of her head, in Augustan style. Perhaps intended for Octavia, wife of Marc Antony, sister of Augustus.

For the coin types of Octavia cf. Bernoulli, *Röm. Ikon.*, II, 1, pl. xxxii, 14; Imhoof-Blumer, *Röm. Porträtköpfe*, pl. I, 6; and my figs. 490a, 491a, 491b.

Cesnola, *Atlas*, III, pl. xxviii, 6.

Myres, *Handbook of the Cesnola Collection*, no. 4236.

Richter, *M.M.A. Cat. of Gems*, 1920 ed., no. 223; 1956 ed., no. 476.

492. *Intaglio*. 15 × 17 mm.

In the collection of the late Maxime Velay.

TWO PORTRAITS, shown side by side, in profile to the left. The one on the near side is an older man and wears a laurel wreath. The younger one, presumably his son, has drapery on chest and shoulders.

The older man perhaps represents Agrippa, for there is a distinct resemblance to the coin types; cf. Bernoulli, loc. cit. M. Vipsanius Agrippa had two sons by his wife Julia, the daughter of Augustus. So, if Agrippa is represented on the gem, the boy should be either Lucius or Gaius Caesar.

For the coin types of Agrippa cf. my fig. 492a, and Bernoulli, *Röm. Ikon.*, I, Münztafel V, nos. 101–106. No. 106 seems especially like the head on the gem.

493. *Carnelian intaglio*. Small chips around the edge. 10 × 14 mm.

In the Metropolitan Museum, New York, 81.6.145. Gift of John Taylor Johnston, 1881. From the King Collection.

BUST OF A BOY, in profile to the right.

The portrait perhaps represents a Julio-Claudian prince, possibly Caius or Lucius Caesar, the grandsons of Augustus, sons of Agrippa. For their coin types, cf. Bernoulli, *Röm. Ikonogr.*, I, 2, pl. XXXII, 16 (Caius Caesar), and my fig. 493a. Another suggestion has been Germanicus; cf. L. Curtius, *Mitt. des Deutschen Arch. Inst.*, I, 1948, pp. 53 ff.

King, *Antique Gems and Rings*, II, woodcuts, pl. LXIX, 9; Handbook, pl. LXXIII, 5.

Alexander, in *M.M.A. Augustan Art*, p. 24, fig. 54.

L. Curtius, *Mitt. des Deutsch. Arch. Inst.*, I, 1948, p. 70, G.

Richter, *Collection Latomus*, II, 1948, p. 301, pl. XXII, 13; *Roman Portraits* (1948), no. 30; *M.M.A. Cat. of Gems*, 1920 ed., no. 218; 1956 ed., no. 475.

494. *Sardonyx cameo*, in three layers. Mounted in an enamelled frame. 28 × 21 mm.

In the Cabinet des Médailles, Paris.

Perhaps BUST OF CAIUS CAESAR, son of Agrippa, grandson of Augustus, in three-quarter view.

For On the coin type cf. under no. 493.

Chabouillet, *Cat.*, no. 204.

Babelon, *Cat. des Camées*, no. 247, pl. xxv.

495. *Carnelian intaglio*. 19 × 15 mm.

In the Cabinet des Médailles, Paris.

BUST OF NERO DRUSUS, brother of Tiberius. The head is in profile to the left, the bust part in three-quarter back view. He wears a laurel wreath and the aegis. At the back appears the end of a spear.

For the coin type cf. Bernoulli, *Röm. Ikon.*, II, I, pl. XXXIII, 5-8; Imhoof-Blumer, *Röm. Porträtköpfe*, pl. I, 13, and my fig. 495a.

Chabouillet, *Cat.*, no. 2079 (there identified as Drusus l'ancien).

496. *Beryl (?) intaglio*. 16 × 13 mm.

In the British Museum. From the Blacas Collection (Blacas 495).

BUST OF DRUSUS THE YOUNGER, son of Tiberius, in profile to the right.

For the coin type cf. Bernoulli, *Röm. Ikon.*, II, I, p. 9;

Imhoof-Blumer, *Röm. Porträtköpfe*, pl. I, 12, and my fig. 496a.

Walters, *Cat.*, no. 1981.

497. *Chalcedony cameo*, of two layers, one translucent. There is a yellowish vein across the cheek. The back of the head is missing. 24 × 23 mm.

In the Cabinet des Médailles, Paris. Gift of the duc de Luynes in 1862.

ANOTHER PORTRAIT OF DRUSUS THE YOUNGER?

Département des Médailles, *Description sommaire des monuments exposés* (1867), p. 140, no. 17.

Babelon, *Cat. des Camées*, no. 258 (there identified as Drusus the Younger).

498. *Sardonyx cameo*, in three layers, set in an enamelled mount of the time of Louis XVI. 10.5 × 10.9 cm.

In the Cabinet des Médailles, Paris, since 1684. Was for a long time in the abbey of Saint-Èvre de Toul.

APOTHEOSIS OF GERMANICUS, adopted son of Tiberius. He is seated on an eagle, holding the lituus in one hand, a cornucopia in the other, while a Victory is flying toward him to crown him with a wreath. He is shown nude, except for the aegis which covers his chest and left forearm, and for the sandals on his feet. The Victory wears a girt chiton with overfold, and a fillet in her hair. The eagle has a palm branch in one claw, a wreath in the other.

For the coin type of Germanicus cf. Imhoof-Blumer, *Röm. Porträtköpfe*, pl. I, 15, and my fig. 498a.

Chabouillet, *Cat.*, no. 209.

Babelon, *Cabinet des Antiques*, pl. XLII, I; *Cat. des Camées*, no. 265, pl. XXIX.

Les Pierres gravées, Guide du visiteur (1930), pl. XVII, no. 265, p. 77.

499. *Sardonyx cameo*, of two layers, set in a Renaissance mount. 14 × 11 mm.

In the Cabinet des Médailles, Paris.

HEAD OF GERMANICUS (?), in profile to the left. He has whiskers and an incipient beard.

Chabouillet, *Cat.*, no. 208.

Babelon, *Cat. des Camées*, no. 263.

500. *Carnelian intaglio*. 13 × 16 mm.

In the Cabinet des Médailles, Paris. Gift of the duc de Luynes in 1862 (no. 152).

BUST OF GERMANICUS (?), in profile to the right. He has short, curly hair and wears a chlamys, fastened on his right shoulder.

Les Pierres gravées, Guide du visiteur (1930), no. 152, p. 144 (there identified as Germanicus).

501. *Sardonyx cameo, the so-called Gemma Augustea*. Brown on white. 18.7 × 22.3 cm.

In the Kunsthistorisches Museum, Vienna, inv. IX A 79. First mentioned in 1246. Was in the abbey of Saint-Sernin in Toulouse until 1533, when Francis I of France expropriated it for himself. Cited in 1560 in an inventory of Fontainebleau. Later seems to have been taken to Venice, then been bought by the emperor Rudolf I for 12000 ducats, and in 1619 have been in Vienna; cf. Eichler and Kris, loc. cit.

The various figures have been differently identified. I follow here mostly Furtwängler and Eichler (loc. cit.). The representation is arranged in two tiers. Above are AUGUSTUS AND ROMA, seated side by side on a double throne, occupying the centre of the scene. On the left are seen TIBERIUS, descending from a chariot, and behind him a female winged figure, VICTORIA, the driver of the chariot, holding the reins. Next to them is a young prince, perhaps C. Caesar (not Germanicus as Furtwängler thought, for he was 27 years old at the time), standing beside his horse. On the other side of Augustus are several figures, which have been interpreted as OIKUMENE (the inhabited Earth), in the act of crowning Augustus with an oak wreath; CAELUS OR OKEANOS; and TELLUS, seated, with two children.

Augustus holds a lituus in one hand, a sceptre in the other; he wears a mantle round the lower part of his body, and sandals; his feet rest on a shield; by his side is an eagle, and above him a capricorn, his zodiac sign. Roma wears a girded chiton, a himation, a triple-crested helmet, and holds a spear in her right hand; armour is on the ground beneath her. Tiberius wears a tunic, a toga, a laurel wreath, and shoes; beneath the chariot are his helmet and spear. Germanicus wears a cuirass, a mantle, sandals and greaves. Oikumene wears a mural crown and a veil on the back of her head. The bearded man has a mantle, and Tellus a chiton and mantle; she holds a cornucopia in one hand and has a wreath of fruit and leaves on her head.

Beneath this scene are several Roman soldiers engaged in erecting a trophy, as well as a number of barbarian prisoners, both men and women. They are being roughly handled by their Roman conquerors, and show their suffering and despair in attitudes and expressions.

The occasion of this representation has been thought to be the return of Tiberius after his victories and triumph in A.D. 12, when, according to Suetonius (*Tiberius*, 20), Tiberius, before going to the Capitol, descended from his chariot to pay homage to Augustus.

A single barbarian (a Parthian) also appears on 'propaganda' coins of Augustus, cf., e.g., Mattingly, *Coins of the Roman Empire in the British Museum*, vol. 1, pl. 1, nos. 7-10, pl. II, nos. 2, 3.

Eckhel, *Choix*, pp. 1 ff., pl. 1.

Reinach, *Pierres gravées*, p. 2, pl. 1.

Bernoulli, *Röm. Ikon.*, II, 1, pp. 262 ff., pl. 29.

Furtwängler, *A.G.*, pl. LVI, and vol. III, p. 314.

Rosbach, in *R.E.*, VII, col. 1090.

Eichler and Kris, *Kameen*, no. 7, pl. 4 (with extensive bibliography and discussion of the various interpretations that have been suggested from time to time).

L. Curtius, *Ikonographische Beiträge zum Porträt der römischen Republik und der Julisch-Claudischen Zeit, Mitteilungen des Deutschen Archäologischen Instituts*, I, 1948, pp. 73 ff. ('Hauptfigur - Germanicus').

Polacco, *Il volto di Tiberio*, pp. 97 ff., pl. XII, 1.

H. Kähler, *Albertus Rubensius, Dissertatio de Gemma Augustea* (1968).

502. *Sardonyx cameo, known as the Grand Camée de France*. In five layers. Cracked places. 31 × 26.5 cm.

In the Cabinet des Médailles, Paris.

Said to have been given to King Louis IX of France by Balduin II of Constantinople. Was for a long time in the treasury of Sainte-Chapelle in Paris, where it is cited in an inventory of 1341. It came to the Cabinet des Médailles in 1791. In the Middle Ages the scene was interpreted as Joseph at the court of Pharaoh.

This is the largest ancient cameo that has survived. The representation is arranged in three tiers, the two upper ones, however, forming one scene, which is the principal one. The various personages have been differently interpreted, and the cameo dated in various periods. In view of the multitude of proposed identifications, I have in the following short account - for the sake of simplicity - given Furtwängler's. For the other theories cf. the bibliography, especially the articles by L. Curtius, F. Poulsen, J. Charbonneaux, G. Bruns, H. Möbius, L. Rocchetti. All have identified the figures as belonging to the Julio-Claudian house, except Bruns, who saw Hadrian in the central figure.

In the centre of the middle tier is TIBERIUS, seated next to his mother LIVIA, to whom young GERMANICUS is bidding goodbye before his departure to the Orient - from where he was not to return. Next to Germanicus stand, on one side, his mother ANTONIA, on the other side one of his sons, perhaps CALIGULA, behind whom

is KLEIO with a scroll, ready to put down Germanicus' heroic deeds.

Behind Livia appears DRUSUS THE YOUNGER, the son of Tiberius, looking upward with outstretched hand toward the assembly of personages in the top tier, evidently members of the Julio-Claudian house who had died. They are AUGUSTUS, with laurel wreath, sceptre, and aegis; AENEAS, the ancestor of the house, holding a globe; to Augustus' right DRUSUS THE ELDER, and to his left, on horseback, young MARCELLUS, a favourite of Augustus, with a small Eros.

Tiberius wears the aegis, a laurel wreath, and sandals; he holds the lituus and sceptre. Livia wears laurel wreath, chiton, mantle, and sandals. Germanicus has a helmet, cuirass, mantle, greaves, shoes, and carries a shield and a sword. His mother Antonia wears a laurel wreath, a chiton, and a mantle, and places her right hand affectionately on Germanicus's right shoulder. Drusus the younger wears a cuirass, mantle, and helmet. Associated with him are two figures, one sitting by his side, the other on the ground. The former should be Drusus' wife Livilla, the latter perhaps intended for a personification of the conquered and mourning Armenia?

In the lowest tier are shown an assembly of barbarian figures, both men and women, symbolizing the various countries subdued by the Romans.

If this interpretation of the many persons on the cameo is correct, at least in essentials, one may suppose that the scene represents the return of Germanicus from his successful campaigns in the north, before his departure to the East, that is, in the year A.D. 17. If, on the other hand, we follow Curtius and see in the young prince not Germanicus but Caligula, the cameo would date after A.D. 37; and if we follow Poulsen this prince is Nero, the son of Germanicus. For a clear succinct account of the various theories cf. Rocchetti, loc. cit.

Marion du Mersan, *Hist. du Cabinet des Médailles* (1838), p. 37, no. 189.

Chabouillet, *Cat.*, no. 188.

King, *Antique Gems and Rings*, II, pl. II, 1.

Babelon, *La Gravure*, p. 151, fig. 112; *Cabinet des Antiques*, pp. 1 ff., pl. 1; *Cat. des Camées*, pp. 120 ff., no. 264, pl. XXVIII.

Bernoulli, *Röm. Ikon.*, II, 1, pp. 275 ff., pl. 30.

Furtwängler, *A.G.*, pl. LX (with copious references to older publications).

Les Pierres gravées, Guide du visiteur (1930), no. 264, pl. XII ('la glorification de Germanicus').

L. Curtius, *Neue Erklärung des grossen Pariser Kameo mit der Familie Tiberius*, *Röm. Mitt.*, XLIX, 1934, pp. 119 ff.

F. Poulsen, *Danske Vid. Selskab., Arch. Kunsthist. Meddelelser*, II, 1, 1937, pp. 32 ff., II, 5, 1939, pp. 15 f.

Schweitzer, *Klio*, XXXIV, 1941, pp. 328 ff.

Charbonneaux, *Le Grand Camée de France, Mélanges d'Archéologie et d'Histoire offerts à Charles Picard*, 1949, pp. 170 ff.

G. Bruns, *Der grosse Kameo von Frankreich*, *Mitt. d. Deutschen Arch. Instituts*, VI, 1953, pp. 71 ff.

H. Möbius, *Zum grossen Pariser Cameo*, in *Festschrift für F. Zucker*, 1954, pp. 265 ff.

L. Rocchetti, *Enciclopedia dell'Arte Antica*, II, 1959, s.v. *Cammeo di Francia*, pp. 295 ff., with extensive bibliography.

503. *Green turquoise cameo*. Lower part is missing. Present height 30 mm.

In the Museum of Fine Arts, Boston, 99.109. Put together from several pieces.

PORTRAITS OF LIVIA AND YOUNG TIBERIUS.

She wears a chiton and a laurel wreath. He likewise a wreath and drapery on his head.

For the coin type of Tiberius cf. my fig. 503a.

Polacco, *Il volto di Tiberio*, pp. 64 ff., pl. 8, nos. 2, 3.

J. M. C. Toynbee, *J.R.S.*, XLVI, 1956, p. 159.

Vermeule, *Greek and Roman Portraits*, fig. 41.

Vollenweider, *St.*, pl. 86, 1-3, pp. 75 f. (there thought to be Livia with Augustus).

504. *Chalcedony cameo*, of two layers, one translucent. 19 × 24 mm.

In the Cabinet des Médailles, Paris. Gift of the duc de Luynes, in 1862.

BUST OF TIBERIUS, in profile to the left.

On portraits of Tiberius on coins see especially Imhoof-Blumer, *Römische Porträtköpfe*, pl. I, 11, and on gems Furtwängler, *A.G.*, III, pp. 319 f.; also my no. 675, the head signed by Herophilos.

Département des Médailles, *Description sommaire des documents exposés* (1867), p. 140, no. 15.

Babelon, *Cat. des Camées*, no. 250.

504 bis. *Bluish chalcedony intaglio*. 35 × 25 mm.

'It recently appeared in the Teheran bazaar and is now in a Swiss collection.'

BUST OF THE YOUNG TIBERIUS, wearing a laurel wreath. Surrounding it is what has been identified as a Sassanian inscription, datable in the third century A.D., and translated 'Mihrak, son of Phraate, may you see the radiant paradise'.

On portraits of Tiberius on coins and gems cf. under no. 504. This head has Tiberius' characteristic slightly curved nose, small mouth, and prominent chin. It ranks as one of the best portraits of this emperor now extant.

I owe my knowledge of this head, all information regarding it, and the photograph here reproduced to the kindness of Mr. Henri Seyrig.

H. Seyrig, 'Un portrait de Tibère', *Revue numismatique*, 6^e série, vol. x, 1969, pp. 175 ff. Illustrated there is also a similar small head in faience in a Cabinet des Médailles, Chabouillet, *Cat.*, no. 3488 (nose restored).

505. *Sardonyx* cameo, of three layers. 43 × 26 mm.

In the Cabinet des Médailles, Paris.

BUST OF AGRIPPINA THE ELDER, daughter of Agrippa and wife of Germanicus, in profile to the left. She wears a chiton and a mantle. Her hair is done in the fashion prevalent in the Augustan period, with a tress running down from the middle of the forehead, and a chignon tied at the nape of the neck.

For the coin type of Agrippina the Elder cf. Imhoof-Blumer, *Röm. Porträtköpfe*, pl. 1, 16; Bernoulli, *Röm. Ikon.*, II, 1, pl. XXXIII, 17-19; and my fig. 505a.

Chabouillet, *Cat.*, no. 210.

Babelon, *Cat. des Camées*, no. 266.

Bernoulli, *Röm. Ikon.*, II, 1, p. 115, c.

506. *Sard* intaglio. 17 × 14 mm.

In the British Museum, 65.7-12.130. Bought from Castellani in 1865.

PERHAPS AGRIPPINA THE ELDER. Drapery on shoulders. Her hair is tied in a coil at the nape of the neck.

Walters, *Cat.*, no. 1982 ('bust of Antonia?').

507. *Carnelian* intaglio. 10 × 14 mm.

In the Staatliche Museen, Berlin.

BUST OF A WOMAN, in profile to the right, with a coiffure in the style of Agrippina the Elder, and perhaps intended for her. Drapery round her shoulders.

Bernoulli, *Röm. Ikon.*, II, 1, pp. 195 f.

Furtwängler, *Beschreibung*, no. 6998.

508. *Green plasma*, in the round. Fractured at nose, ears, and at bottom. Height 90 mm.

In the British Museum. Presented by an anonymous donor in 1907.

BUST OF AGRIPPINA THE ELDER. Her hair is parted in the middle, and descends on either side in elaborate waves to the back, where it ends in a queue (now missing). The ears are pierced for earrings.

C. Smith, *Burlington Magazine*, May 1907, p. 99, with plate.

A. Sambon, *Le Musée*, II, 1905, p. 192.

Walters, *Cat.*, no. 3946; *Art of the Romans*, pl. 52.

C. Anti, Un nuovo ritratto di Agrippina Maggiore, *Africa Italiana*, II, 1928-29, p. 10.

509. *Amethyst* intaglio. 30 × 20 mm.

In the Cabinet des Médailles, Paris.

BUST OF ANTONIA(?), or of LIVIA(?) as Ceres. The head is in three-quarter view, the bust frontal. She wears a laurel wreath, a veil over the back of her head, a chiton, and a necklace with pendants. In one hand she holds a cornucopia filled with fruit and ears of wheat.

For the coin types of Antonia cf. Bernoulli, *Röm. Ikon.*, II, 1, pl. XXXIII, 9-12; Imhoof-Blumer, *Röm. Porträtköpfe*, pl. 1, 14, and my fig. 509a; for that of Livia see fig. 498a.

Chabouillet, *Cat.*, no. 2080 (there interpreted as Antonia).

Babelon, *La Gravure*, p. 241, fig. 173.

Furtwängler, *A.G.*, pl. XII, 36 (-Livia?).

Bernoulli, *Röm. Ikon.*, II, 1, p. 230.

Lippold, *Gemmen u. Kameen*, pl. 31, 7 ('Tyche').

Vollenweider, *St.*, pl. 93, nos. 2, 4, 5, p. 81, with note 1 ('Antonia or Livia as Agathe Tyche').

510. *Carnelian* intaglio. 22 × 17 mm.

From Beyrouth. In the De Clercq Collection, Paris.

PORTRAIT BUST, in three-quarter view, of a woman with curly, long hair. Drapery on the shoulders and chest, and a veil covering the back of the head.

She resembles Antonia; cf. no. 509.

De Ridder, *Collection De Clercq*, VII, 2, no. 3183.

511. *Black jasper* intaglio. 25 × 34 mm.

In the Metropolitan Museum, New York, 07.286.124. Rogers Fund, 1907. Formerly in the Piombino Collection.

BUST OF A WOMAN, in profile to the right. The hair is tied in a loop at the nape of the neck.

Resembles the coin types of Antonia, in the way the hair is dressed, and in the line of the profile, with the finely arched nose and the strong chin.

Furtwängler, *A.G.*, pl. XLVIII, 9.

Delbrück, *Antike Porträts*, pl. 59, no. 7.

Richter, *Collection Latomus*, II, 1948, p. 301; *Roman Portraits*, no. 46; *M.M.A. Cat. of Gems*, 1920 ed., no. 224; 1956 ed., no. 479.

512. *Sardonyx* cameo, in three layers. Fractured at left, with a largish piece missing. Nose chipped. 48 × 55 mm.

In the Kunsthistorisches Museum, Vienna, IX a 39. Acquired in 1784.

BUST OF A YOUNG WOMAN, in profile to the left. She wears a chiton, a mantle, and a laurel wreath; also earrings

and a necklace with a large pendant (*bullā*). Her long hair falls down her back and is tied at the ends; two loose locks descend in front.

She should represent a princess of the Julio-Claudian family, and has been called both Antonia and Agrippina.

Lenormant, *Trésor, Ic. rom.*, p. 21 (= Antonia).

Eckhel, *Choix*, p. 23, pl. vi (Agrippina).

Sacken and Kenner, *Münz- und Ant. Cab.*, p. 415, no. 32 (Agrippina).

Bernoulli, *Röm. Ikon.*, II, 1, p. 195.

Reinach, *Pierres gravées*, p. 4, pl. 3, no. 6.

Eichler and Kris, *Kameen*, no. 23, pl. 5 ('aus claudischer Zeit').

513. *Topaz intaglio*. 11 × 9 mm.

In the British Museum. From the Blacas Collection. (Blacas 479.)

BUST OF HORACE (?), 65–8 B.C., in profile to the left. He has the aspect of a young boy and wears a mantle over his shoulders. In the field, in front, is a palm branch, at the back the letter H.

The portrait has been commonly identified as representing Horace from its resemblance to the inscribed bust of Horace on a contorniate; cf. Bernoulli, *Röm. Ikon.*, I, Münztafel v, 116 and p. 252; Daremberg and Saglio, *Dict. des ant.*, I, p. 1488, fig. 1921, and my fig. 573a.

The presence of the palm branch and of the letter H on the gem is also in favour of the identification.

Bernoulli, *Röm. Ikon.*, I, p. 252.

Munro, *Horace*, title page.

King, *Antique Gems and Rings*, II, pl. 50, fig. 7; *Arch. Journal*, xxiv, 1867, p. 219.

Walters, *Cat.*, no. 1967.

513 bis. *Chalcedony-onyx cameo*, of two layers, one translucent. Fractured and missing parts restored in gold. Part of the missing setting remains above. 33 × 28 mm.

In the Cabinet des Médailles, Paris. Acquired in 1855.

HEAD OF A YOUNG MAN, in profile to the left. He has short, curly hair, and wears a laurel wreath. Above the head are the remains of a modern frame of pearls.

Since he wears a laurel wreath, and yet does not seem to belong to the imperial family, he should be a poet, and so was identified by Chabouillet and Babelon as perhaps Virgil (70–19 B.C.). However, there does not exist a reliable portrait of Virgil with which to compare the head on the cameo; for the only portraits that have survived are on late mosaics, and therefore not reliable; cf. Schefold, *Bildnisse*, p. 169, 4, and p. 171, 4; and the Virgil on the sixth-century miniature (Schefold, *op. cit.*, p. 171, 6). There is no similarity between any of these portraits and that on the cameo. Nevertheless we may have here an idealized portrait of Virgil?

Chabouillet, *Cat.*, no. 185.

Babelon, *Cat. des Camées*, no. 315.

Les Pierres gravées, Guide du visiteur (1930), p. 104, no. 315 (Virgile?).

JULIO-CLAUDIANS, FROM CALIGULA TO NERO, A.D. 37–68

Caligula, born A.D. 12, emperor A.D. 37–41, son of Germanicus and Agrippina the Elder. No. 514.

Claudius, born 10 B.C., emperor A.D. 41–54, nephew of Tiberius. Nos. 515–521.

Britannicus, A.D. 41–55, son of Claudius, by his wife Messalina. No. 522.

Nero, born A.D. 37, emperor A.D. 54–68, son of Agrippina the Younger, and adopted by Claudius in A.D. 50. Nos. 523–526.

Agrippina the Younger (died A.D. 59), daughter of Germanicus, mother of Nero by her marriage with Cn. Domitius Ahenobarbus, later married her uncle, the emperor Claudius. Nos. 527, 528.

Some identifications are tentative.

514. *Onyx cameo*, opaque white on opaque grey. Large part of background is missing; the nose and right ear are chipped. 41 mm. high.

In the Metropolitan Museum, New York, 11.195.7. Rogers Fund, 1911.

BUST OF CALIGULA, wearing a laurel wreath and a cuirass with a gorgoneion. The head is in three-quarter view, the bust frontal.

For the coin types cf. Bernoulli, *Röm. Ikon.*, II, 1, pl.

xxxiv, 1–3; Imhoof-Blumer, *Röm. Porträköpfe*, pl. I, 17; and my fig. 514a.

Richter, *M.M.A. Bull.*, VII, 1912, p. 98; *Coll. Latomus*, II, 1948, p. 302, pl. xxii, 9; *M.M.A. Cat. of Gems*, 1920 ed., no. 331; 1956 ed., no. 651 (with other references).

515. *Lapis lazuli intaglio*. 17 × 20 mm.

In the National Museum, Athens, inv. 208. Gift of K. Karapanos.

BUST OF THE EMPEROR CLAUDIUS, in profile to the right. He wears a laurel wreath. In front of the head is the inscription: TI. CLAVDIVS.

An interesting portrait of Claudius in his youth, cf. the coin type, my fig. 516a.

Svoronos, *J.I.A.N.*, xv, 1913, no. 392.

516. *Onyx cameo*, in several layers, alternately white and brown. Chipped here and there. 12 × 15 mm.

In the Kunsthistorisches Museum, Vienna, IX a 63.

BUSTS OF CLAUDIUS AND HIS FAMILY. On the left are Claudius and his wife Agrippina the Younger. Opposite them, on the right, probably Tiberius and Livia. Claudius wears an aegis with a gorgoneion, and an oak wreath; Agrippina a mural crown, a chiton, and a mantle; Tiberius an oak wreath and a chlamys over a tunic; Livia a helmet with a laurel wreath, a chiton, and a mantle. Each pair of busts rests on a cornucopia, from which emerge fruits and ears of wheat. Between them is an eagle, and on either side are various pieces of armour: shields, helmets, a cuirass, etc.

Cf. the coin types of Claudius and Agrippina the Younger figs. 516a, 516b.

Eckhel, *Choix*, pp. 24 f., pl. vii.

Sacken and Kenner, *Münz- und Ant.-Cab.*, p. 419, no. 6.

R. von Schneider, *Album*, 1895, pl. XLIV, 1.

King, *Handbook of Engraved Gems*, 2nd ed., p. 214, pl. XXIII.

Bernoulli, *Röm. Ikon.*, II, 1, p. 158, n, p. 343, i, pp. 370 ff., pl. XXXI.

S. Reinach, *Pierres gravées*, p. 4, pl. 3, no. 7, and the title page.

Furtwängler, *A.G.*, vol. III, pp. 320 f., fig. 164.

Eichler and Kris, *Kameen*, no. 19, pl. 9.

Jucker, *Schweizer Münzblätter*, XVI, 1966, Heft 64, p. 165, fig. 8.

517. *Chalcedony cameo*, white with brown patches. Mounted in a silver-gilt frame of c. 1600, German. 14.5 × 10 mm.

In the Kunsthistorisches Museum, Vienna, inv. IX a 23.

BUST OF CLAUDIUS, wearing a laurel wreath, a tunic, and a toga. The bust is frontal, the head in three-quarter view. On one side is a large sceptre.

Eckhel, *Choix*, p. 22, pl. v.

Sacken and Kenner, *Münz- u. Ant.-Cab.*, p. 413, no. 22 (called Tiberius).

R. von Schneider, *Album*, p. 17, pl. XLIII, 1.

Bernoulli, *Röm. Ikon.*, II, 1, p. 343, h, pl. XXVIII, 2.

Reinach, *Pierres gravées*, p. 4, pl. 2, 5, p. 4 (with other references).

Furtwängler, *A.G.*, vol. III, p. 321, fig. 165.

Eichler and Kris, *Kameen*, no. 18, pl. 8.

Felletti Maj, in *Enciclopedia dell'arte antica*, II, s.v. Claudius, p. 705, fig. 936.

518. *Agate-onyx cameo*, of five layers. Mounted in an enamelled gold Renaissance frame. 60 × 53 mm.

In the Cabinet des Médailles, Paris.

BUST OF CLAUDIUS. The head is in profile to the right, the bust in three-quarter view. He wears a laurel wreath, a cuirass, and the aegis.

Chabouillet, *Cat.*, no. 221.

Babelon, *Cabinet des Antiques*, pl. LIII, 2; *Cat. des Camées*, no. 270.

Bernoulli, *Röm. Ikon.*, II, 1, p. 341, b.

519. *Sardonyx cameo*, of three layers. 76 × 55 mm.

In the Cabinet des Médailles, Paris.

BUST OF CLAUDIUS, in profile to the left. He wears a laurel wreath, a cuirass, and the aegis.

Chabouillet, *Cat.*, no. 220.

Babelon, *Cat. des Camées*, no. 269.

Bernoulli, *Röm. Ikon.*, II, 1, p. 341, a.

520. *Sardonyx cameo*, of four layers, in enamelled gold mount. 31 × 27 mm.

In the Cabinet des Médailles, Paris.

BUST OF CLAUDIUS, in profile to the right. He wears a laurel wreath.

Chabouillet, *Cat.*, no. 223.

Babelon, *Cabinet des Antiques*, pl. XLII, 2; *Cat. des Camées*, no. 272.

521. *Sardonyx cameo*, in two layers; mounted in an enamelled gold frame. 20 × 19 mm.

In the Cabinet des Médailles, Paris.

BUST OF CLAUDIUS, in profile to the right. He wears a laurel wreath.

Chabouillet, *Cat.*, no. 222.

Babelon, *Cabinet des Antiques*, pl. XLII, 2; *Cat. des Camées*, no. 271.

522. *Amethyst intaglio*. 15 × 11 mm.

In the Cabinet des Médailles, Paris.

BUST OF A BOY, in front view, drapery on shoulder. Chabouillet suggested that it might represent Britannicus, the son of the emperor Claudius by Messalina (born A.D. 41, died 55).

On the coin type of Britannicus cf. Bernoulli, *Röm. Ikon.*, II, 1, pl. XXXIII, 16, and my fig. 522a.

Chabouillet, *Cat.*, no. 2081.

523. *Chrysolite intaglio*, 16 × 13 mm.

In the British Museum. From the Blacas Collection (Blacas 497).

BUST OF NERO, in profile to the right, wearing a laurel wreath.

Nero is here shown in his younger years. For the coin type cf. my fig. 523a.

Walters, *Cat.*, no. 1986.

524. *Carnelian intaglio*, 17 × 13 mm.

In the Cabinet des Médailles, Paris.

BUST OF NERO, in profile to the right. He wears a laurel wreath.

Similar to the preceding.

Chabouillet, *Cat.*, no. 2083.

525. *Carnelian intaglio*, 14 × 12 mm.

In the Metropolitan Museum, New York, 41.160.762. Bequest of William Gedney Beatty, 1941.

BUST OF THE EMPEROR NERO, in profile to the right, wearing a laurel wreath.

Cf. the coin type, Bernoulli, *Röm. Ikon.*, II, 1, pl. XXXV, 9-16; Imhoof-Blumer, *Röm. Porträtköpfe*, pl. I, 20, and my fig. 525a.

Richter, *Hommages à J. Bidez et F. Cumont*, in *Coll. Latomus*, II, 1948, p. 302, pl. XXII, 15; *M.M.A. Cat. of Gems*, 1956 ed., no. 483.

526. *Nicolo intaglio*, 11 × 8 mm.

In the Cabinet des Médailles, Paris.

BUST OF A LITTLE BOY, in profile to the right.

Chabouillet tentatively suggested that the portrait was intended for Nero as a child, since it somewhat resembles his portrait on a coin; cf. Bernoulli, *Röm. Ikon.*, II, 1, pl. XXXV, 14; Poulsen, *Meddelelser fra Ny Carlsberg Glyptotek*, 1949, p. 4, figs. d, e, f.

Chabouillet, *Cat.*, no. 2082.

527. *Sardonyx cameo*, of three layers. 35 × 30 mm.

In the Cabinet des Médailles, Paris.

BUST OF AGRIPPINA THE YOUNGER, in profile to the left. She wears a laurel wreath, tied at the back with a string of beads, earrings, a chiton, and a mantle. Her hair is rendered over the skull in rows of parallel waves, and over the forehead in a fringe of long vertical spiral curls.

Cf. the coin type my fig. 527a.

Chabouillet, *Cat.*, no. 234.

Babelon, *Cat. des Camées*, no. 283.

Bernoulli, *Röm. Ikon.*, II, 1, p. 358.

528. *Sardonyx cameo*. The lower part is missing. 107 × 83 mm.

In the British Museum. From the Blacas Collection.

AGRIPPINA THE YOUNGER, in profile to the left. She wears a laurel wreath, tied at the back, and drop earrings. Her hair is dressed over the forehead in a fringe of long vertical curls and over the skull in rows of parallel waves. Similar to the preceding.

King, *Arch. Journal*, XXIV, 1867, p. 308.

Bernoulli, *Röm. Ikon.*, II, 1, p. 358, d.

Walters, *Cat.*, no. 3604, pl. XI (with missing part restored).

FLAVIAN DYNASTY

Galba, Servius Sulpicius, born 4 B.C., emperor June A.D. 68 to January 69. No. 529.

Vespasian, born A.D. 9, emperor A.D. 69-79. Nos. 530, 531.

Titus, born A.D. 39, emperor A.D. 79-81, son of Vespasian and Flavia Domitilla. No. 532.

Domitian, born A.D. 51, emperor A.D. 81-96, younger son of Vespasian. No. 539.

Julia (died before A.D. 90), the daughter of Titus. Nos. 533-536.

Gnaeus Domitius Corbulo, died A.D. 67, general in the reigns of Tiberius, Claudius, and Nero. Nos. 537, 538.

Some identifications are tentative.

529. *Sardonyx intaglio*, in three layers. 20 × 22 mm.

In the Cabinet des Médailles, Paris.

BUST OF GALBA, in profile to the right. He wears a laurel wreath and a mantle round his shoulders.

For the coin type cf. Bernoulli, *Röm. Ikon.*, II, 2, Münztafel I, 2-4; Imhoof-Blumer, *Röm. Porträtköpfe*, pl. I, 21, and my fig. 529a.

For the device on his sealring – a dog standing on the prow of a ship (cf. Dio Cassius, 51, 3, 7) – see my no. 31. Chabouillet, *Cat.*, no. 2086.

530. *Jasper intaglio*. Surface worn on cheek. 15 × 12 mm. In the Metropolitan Museum, New York, 50.15.1. Gift of Rupert L. Joseph, 1950.

BUST OF VESPASIAN, in profile to the left. In the field is a jug and a lituus.

For the coin type cf. Bernoulli, *Röm. Ikon.*, II, 2, Münztafel I, 14-18; Imhoof-Blumer, *Röm. Porträtköpfe*, pl. I, 25, and my fig. 530a.

Richter, *M.M.A. Cat. of Gems*, 1956 ed., no. 484.

531. *Red jasper intaglio*. 14 × 12 mm.

In the British Museum, 90.6-1.87. Acquired from the Carlisle collection in 1890.

BUST OF VESPASIAN, in profile to the right, wearing a laurel wreath.

Walters, *Cat.*, no. 1989.

532. *Red jasper intaglio*. 16 × 12 mm.

In the British Museum. From the Blacas Collection (Blacas, 590).

BUST OF TITUS, in profile to the right. He wears a laurel wreath.

For the coin type cf. Imhoof-Blumer, *Röm. Porträtköpfe*, pl. I, 11; Bernoulli, *Röm. Ikon.*, II, 2, Münztafel II, 1-4, and my fig. 532a.

An arresting portrait – evidently of Titus in his later years, when his strong nose and prominent chin became accentuated.

Walters, *Cat.*, no. 1991.

533. *Chalcedony intaglio*. 21 × 17 mm.

In the National Museum, Athens, inv. 578. Gift of K. Karapanos.

BUST OF JULIA TITI, in profile to the right. She wears a chiton, a mantle draped round her shoulders, a necklace of beads, and earrings; also a diadem. Her hair is plaited and brought to the back of her head in a coil.

Cf., besides the similar portraits nos. 534-536, also no. 676, the intaglio signed by Euodos.

For the coin type cf. Bernoulli, *Röm. Ikon.*, II, 2, Münztafel III, 6, 7; Imhoof-Blumer, *Röm. Porträtköpfe*, pl. II, 32; and my fig. 533a.

Svoronos, *J.I.A.N.*, xv, 1913, no. 399 (there called Plotina).

534. *Jasper intaglio*, ash-coloured. 12 × 10 mm.

In the Cabinet des Médailles, Paris. Acquired in 1848. Brought from Syria by M. Guys, consul of France.

BUST OF JULIA TITI, in profile to the right. She wears a necklace and a mantle round her shoulders.

Similar to the preceding in type and coiffure, and likewise of superb workmanship.

Chabouillet, *Cat.*, no. 2090.

535. *Carnelian intaglio*. 19 × 15 mm.

In the Cabinet des Médailles, Paris. Gift of the duc de Luynes in 1862 (no. 155).

BUST OF JULIA TITI, in profile to the left. She wears a chiton, a mantle, a necklace, an earring, and a diadem. Her hair is done up in an elaborate coiffure, with rows of curls in front, and a series of plaits brought to the back of the head in a chignon.

Similar to the preceding.

536. *Onyx cameo*. 26 × 35 mm.

In the British Museum. Acquired from Castellani in 1872.

BUST OF JULIA TITI, in profile to the right. She wears a chiton, mantle, necklace, earring, and diadem. Her hair is done up in an elaborate coiffure.

Similar to the preceding in type and coiffure. Dated by Dalton in the eighteenth century. Personally I do not see anything that points to a recent date. Coiffure, drapery, earring, necklace, and diadem are correctly rendered, and the expression does not seem modern to me.

Dalton, *Cat., Post-Classical Periods*, no. 333, pl. XII.

537. *Mottled yellow jasper intaglio*. 11 × 14 mm.

In the Cabinet des Médailles, Paris. Gift of the duc de Luynes in 1862.

BUST OF A MIDDLE-AGED, CLEANSHAVEN MAN, in profile to the left. Corbulo? No coin portraits of Corbulo

now exist, but a number of sculptured heads – in the Louvre, the Capitoline Museum, and elsewhere (cf. Bernoulli, *Röm. Ikon.*, I, pp. 272 ff.) – have on seemingly good evidence been identified as portraits of that famous general who carried on successful campaigns under Claudius and Nero, and in A.D. 67 had to commit suicide by order of the jealous Nero.

The evidence for the identification of the marble head as representing Corbulo rests on the discovery in 1792 at Gabii of a portrait of this type, now in the Louvre, Ma 923 (cf. figs. 537a, 537b) in a small temple with an inscription stating that it was erected in memory of Domitia Augusta, daughter of Cn. Domitius Corbulo; cf. Visconti, *Mus. Pio Clementino*, VI (1821), pp. 237 ff., pls. 61, 62 and *Monumenti Gabini* (1835), p. 27; Bernoulli, loc. cit. Recently, however, it has been claimed that stylistically the portrait belongs to the late Republican period, not to the Julio-Claudian (cf. E. Schmidt, 103. *Berliner Winckelmannsprogramm*, pp. 15 ff.; Schweitzer, *Bildnis-Kunst der römischen Republik*, 1948, pp. 39, 127; H. v. Heintze, in Helbig-Speier, *Führer*, II, no. 1746; A. Longo, *Enciclopedia dell'arte antica*, II, p. 827), and that therefore the head of Corbulo, found in this temple in its original niche, must represent an earlier ancestor – about whom, however, nothing is known. Could not, on the other hand, this portrait have been executed at the order of his daughter Domitia, wife of the emperor Domitian, after Corbulo's death, some time before she died in A.D. 96? The style could certainly pass as Flavian, when the Republican realism was revived in a softer form. So it seems to me that the identification of the various sculptured heads as the well known Corbulo still seems likely.

The head on the gem certainly resembles the sculptured head sufficiently to make it possible that it represents the

same person. In the *Guide* the name Corbulo is given without a question mark.

For a list of replicas of the Louvre head cf. Bernoulli, *Röm. Ikon.*, I, pp. 273 ff.; Mustilli, *Museo Mussolini*, p. 107, no. 9; Mansuelli, *Galleria Uffizi*, II, *Ritratti*, no. 80.

Les Pierres gravées, Guide du visiteur (1930), p. 144, no. 154.

538. *Carnelian intaglio*. 15 × 12 mm.

In the Cabinet des Médailles, Paris. Gift of the duc de Luynes in 1862.

BUST OF A MAN, in profile to the right.

In the *Guide du visiteur* (1930) the portrait is, like the preceding, identified as Corbulo. Corbulo perhaps in his younger years?

Les Pierres gravées, Guide du visiteur (1930), p. 144, no. 153.

539. *Sardonyx cameo*, of four layers. Chipped here and there. 71 × 64 mm.

Originally a little larger. Inserted at the back of a cross of the 16th century. Now in the Treasury of the cathedral of Minden.

HEAD OF DOMITIAN, in profile to the right. He wears an oak wreath.

For the coin type cf. fig. 539a.

Matz, 'Ein Kameo mit dem Bildnis Domizians', *Röm. Mitt.*, LIV, 1939, pp. 145 ff., pls. 32, 33, and 34, no. 11.

The two glass gems, once in Berlin (Furtwängler, *Beschreibung*, nos. 8289, 3188), which also show certain portraits of Domitian, cannot now be found.

THE TRAJANIC, HADRIANIC, AND ANTONINE PERIODS, A.D. 98–192.

Trajan, born A.D. 53, emperor A.D. 98–117. Adopted by Nerva, emperor A.D. 96–98. Nos. 540–544.

Plotina, wife of Trajan; Marciana, his sister; Matidia, his daughter. Nos. 542, 543.

Hadrian, born A.D. 76, emperor A.D. 117–138, adopted son of Trajan. Nos. 545–547.

Sabina (died c. A.D. 136), grand-niece of Trajan and wife of Hadrian. Nos. 548, 549.

Antinous (died A.D. 130), the favourite of Hadrian. Nos. 550, 551.

Antoninus Pius, born A.D. 86, emperor A.D. 138–161. Adopted by Hadrian as his successor. No. 552.

Faustina the Elder (A.D. 105–141), wife of Antoninus Pius. Nos. 553–555.

Marcus Aurelius, born A.D. 121, emperor A.D. 161–180. Adopted by Antoninus Pius in A.D. 138, and married his daughter Faustina. Nos. 556, 557.

Lucius Verus, brother by adoption of Marcus Aurelius, and emperor A.D. 161–169 jointly with him. Nos. 557–559.

Faustina the Younger (died A.D. 175), wife of Marcus Aurelius. Nos. 560, 561.

Lucilla (born A.D. 49), daughter of Marcus Aurelius and wife of Lucius Verus. Nos. 562, 563.

Commodus, born A.D. 161, emperor A.D. 180–192, son of Marcus Aurelius and Faustina the Younger.

Nos. 564–567, 569.

Crispina (died A.D. 183), wife of Commodus. Nos. 567, 568.

540. *Sardonyx cameo*, of three layers. Set in a Renaissance mount. 83 × 50 mm.

In the Cabinet des Médailles, Paris.

BUST OF TRAJAN, in profile to the right. He wears a laurel wreath and the imperial paludamentum, fastened on his right shoulder.

For the coin types cf. Bernoulli, *Röm. Ikon.*, II, 1, Münztafel III, 1–3; Imhoof-Blumer, *Röm. Porträtköpfe*, pl. II, 31, and my fig. 540a.

Marion du Mersan, *Histoire du Cabinet des Médailles*, p. 119, no. 200.

Chabouillet, *Cat.*, no. 240.

Bernoulli, *Röm. Ikon.*, III, p. 83, c.

Babelon, *Cabinet des Antiques*, p. 191, pl. CIII, fig. 2; *Cat. des Camées*, no. 289.

541. *Sard intaglio*. Height of head c. 26 mm.

In the Musée Lavigerie, Carthage.

HEAD PRESUMABLY OF TRAJAN, in profile to the right. The portrait resembles Trajan in features, expression, and the arrangement of the hair, but has not the diadem or laurel wreath constantly worn by emperors.

Photograph presented to me by the Museum of Carthage, through R. Calza, who identified the portrait as of Trajan.

Jucker, *Schweizer Münzblätter*, XIII/XIV, 1964, pp. 88 f., figs. 9a, 9b (identified as Trajan).

542. *Sardonyx cameo*. 50 × 43 mm.

In the British Museum. From the Payne Knight Collection.

HEADS OF TRAJAN AND PLOTINA, side by side, in profile to the left. Trajan wears a laurel wreath. Plotina's hair is arranged in the Trajanic style, with thick masses of plaits piled over the forehead.

Bernoulli, *Röm. Ikon.*, II, 2, pp. 83 f.

Walters, *Cat.*, no. 3610.

543. *Sardonyx intaglio*. 18 × 33 mm.

In the National Museum, Naples, inv. 26043.

BUSTS OF TRAJAN AND HIS FAMILY. Trajan and his

wife Plotina are confronted by Marciana and Matidia, sister and daughter of Trajan. All are shown in profile to the right and left. Trajan wears a laurel wreath; the women have diadems over their elaborate coiffures.

For the coin types of Plotina and Marciana, cf. Bernoulli, *Röm. Ikon.*, II, 2, 8–11 and 12–14, and my figs. 543a, 543b.

Bernoulli, *Röm. Ikon.*, II, 2, p. 83, d.

A. Carandini, *Archeologia classica*, XVIII, 1966, pp. 125 ff., pl. XLIX, I, 2, 3.

544. *Dark red jasper intaglio*. 22 × 18 mm.

In the Staatliche Museen, Berlin.

BATTLE SCENE. A young horseman is galloping to the right, his spear lowered against two fallen enemies, one bearded, the other beardless. A third enemy has already been downed and is lying on the ground, his shield strapped to his raised left arm. The rider wears a cuirass, a mantle, and a diadem in his hair; so he is probably intended for a Roman emperor. A chlamys floats behind him. An animal's skin serves as a saddle. Ground line.

Furtwängler suggested that the rider might represent Trajan. And Mr. L'Orange has referred me to a similar Trajan on horseback on one of the reliefs in the central passage of the Arch of Constantine; cf. his *Spätantiker Bildschmuck am Konstantinbogen* (1939), pl. 40, a; see my no. 604.

Bernoulli, *Röm. Ikon.*, II, 3, p. 230, O.

Furtwängler, *Beschreibung*, no. 7013; A.G., pl. XLVI, II.

545. *Sard intaglio*. 20 × 16 mm.

In the British Museum. Bequeathed by Sir W. Temple in 1856 (W.T. 1515).

BUST OF HADRIAN, in profile to the left. He wears a laurel wreath.

For the coin type cf. Bernoulli, *Röm. Ikon.*, II, 2, Münztafel III, 15–17; Imhoof-Blumer, *Röm. Porträtköpfe*, pl. II, 34, and my fig. 545a.

Walters, *Cat.*, no. 1999 (not ill.).

546. *Carnelian intaglio*. 15 × 19 mm.

In Corpus Christi College, Cambridge.

BUST OF HADRIAN, in profile to the right. Drapery on shoulders. In front of him is a diminutive Nike, flying towards him, holding up a wreath in her outstretched hand.

Middleton, *Catalogue of the Lewis Collection*, B. 80.

547. *Carnelian intaglio*. 10 × 8 mm.

In the collection of the late Maxime Velay. From the Evans Collection. Found in Dalmatia.

BUST OF A MIDDLE-AGED MAN, in profile to the right. He wears a laurel wreath, a cuirass, and a mantle, fastened on the right shoulder. He somewhat resembles Hadrian, but hardly sufficiently for certain identification; cf. the coin type, my fig. 545a. On the other hand, 'since he wears a laurel wreath, the portrait was perhaps a provincial rendering of that emperor' (K. Jenkins).

Evans, *Gems, Selection*, no. 53: 'bust of Hadrian' (not ill.).

548. *Carnelian intaglio*. Fractured at the back of the head. 15 × 12 mm.

In the Ashmolean Museum, Oxford, 1892.1528. Acquired through the Chester bequest.

BUST OF A WOMAN of the time of Trajan and Hadrian, as shown by her coiffure. Drapery on bust part.

Perhaps represents Sabina, the wife of Hadrian, as suggested to me by R. Calza.

Cf. the coin type Bernoulli, *Röm. Ikon.*, II, 2, Münztafel III, 18–20; Imhoof-Blumer, *Röm. Porträtköpfe*, pl. II, 35, and my fig. 548a.

549. *Sard intaglio*. 22 × 15 mm.

In the British Museum, 68.5–20.8. From the Pulsky Collection. Acquired in 1868.

BUST RESEMBLING SABINA, the wife of Hadrian, in profile to the left. Her hair is arranged in curls over her forehead, and wound in several plaits round the crown of her head. Drapery on shoulder.

Walters, *Cat.*, no. 2002.

550. *Black sard ringstone*. The lower part, from the neck down, is missing. 30 × 33 mm.

In a private collection. Formerly in the Marlborough and Newton Robinson collections.

HEAD OF ANTINOS, in profile to the right. He wears a chlamys; a spear appears over his shoulder. In the field is the inscription: ANTI.

This is the best extant portrait of Antinous, the favourite of the emperor Hadrian. He died by accident in Egypt in A.D. 130. As Furtwängler suggested, the black stone will have been chosen after his death as a sign of mourning.

For the coin type cf. fig. 550a.

Bracci, *Memorie*, I (1784), pl. 20, p. 109.

Story-Maskelyne, *Marlborough Gems*, no. 500.

S. Reinach, *Pierres gravées*, pl. 110, no. 21, p. 114.

King, *Ant. Gems and Rings*, I, p. 18.

Furtwängler, *A.G.*, pl. LXV, 50.

Burlington Fine Arts Club Exh., 1904, p. 253, no. 87, pl. CX, O87.

Lippold, *Gemmen und Kameen*, pl. 74, 2.

Clairmont, *Die Bildnisse des Antinous* (1966), pp. 30 ff., pl. I, c, f.

551. *Fragmentary sard intaglio*. The upper part is missing from the nostrils upward. Width 27 mm.

In the British Museum. From the Towneley Collection (T 365).

BUST OF ANTINOS, in profile to the right. He wears a mantle.

Raspe, no. 12421.

Walters, *Cat.*, no. 2006 (not ill.).

552. *Carnelian intaglio*. 19 × 9 mm.

In the collection of the late Maxime Velay. From the Evans Collection. Found in Dalmatia.

BUST OF A MIDDLE-AGED MAN, in profile to the right. He wears a laurel wreath and resembles Antoninus Pius. 'Perhaps intended to represent Antoninus Pius as a provincial rendering in Dalmatia' (K. Jenkins).

For the coin type cf. Bernoulli, *Röm. Ikon.*, II, 2, Münztafel IV, 4–7; Imhoof-Blumer, *Röm. Porträtköpfe*, pl. II, 38, and my fig. 552a.

Evans, *Gems, Selection*, no. 155: 'Antoninus Pius' (not ill.).

553. *Lapis lazuli intaglio*. 21 × 17 mm.

In the Cabinet des Médailles, Paris.

BUST OF FAUSTINA THE ELDER, wife of Antoninus Pius, in profile to the right.

For the coin type cf. Imhoof-Blumer, *Porträtköpfe*, pl. II, 39; Bernoulli, *Röm. Ikon.*, II, 2, Münztafel IV, 8–10, and my fig. 553a.

Chabouillet, *Cat.*, no. 2094.

554. *Red glass intaglio*. 14 × 11 mm.

In the Ashmolean Museum, EF 53. Acquired through the Fortnum Bequest. Bought at Aix.

BUST OF FAUSTINA THE ELDER, in profile to the right. She is shown as Diana, with a quiver at her back. Drapery on bust.

555. *Red jasper intaglio*. 14 × 19 mm.

In the Ashmolean Museum, Oxford, 1892.1532. Chester bequest. Provenance not known.

BUST OF A WOMAN, in profile to the right. She wears a chiton and a mantle. Her hair is arranged in plaits, wound round the top of her head. Beneath is the inscription: ἡ κυρία, 'the lady'.

Period of the Elder Faustina and perhaps representing her 'in a Greek version' (H. P. L'Orange).

556. *Sard intaglio*. 18 × 13 mm.

In the British Museum, 72.6-4.1344. Bought from Castellani in 1872.

BUST OF THE YOUNG MARCUS AURELIUS, in profile to the right. A mantle is draped on his left shoulder. In the field is an oinochoe and a sprinkler.

For the coin type cf. Cohen, *Monnaies romaines*², III, p. 47, no. 452; Bernoulli, *Röm. Ikon.*, II, 2, Münztafel IV, 13-17; and my fig. 556a.

Walters, *Cat.*, no. 2009.

557. *Agate-onyx cameo*, set in an enamelled frame. 22 × 34 mm.

In the Cabinet des Médailles, Paris.

BUSTS OF MARCUS AURELIUS AND OF HIS BROTHER LUCIUS VERUS, confronted. Each wears a cuirass and a paludamentum.

For the coin types cf. figs. 557a, 557b.

Chabouillet, *Cat.*, no. 245.

Babelon, *Cat. des Camées*, no. 294, pl. XXXIII.

Furtwängler, *A.G.*, vol. III, p. 365.

558. *Amethyst intaglio*. 12 × 18 mm.

In the Museum of Fine Arts, Boston, 21.1219. From the collection of E. P. Warren, who bought it in England in 1917.

BUST OF LUCIUS VERUS, in profile to the right.

For the coin type cf. Bernoulli, *Röm. Ikon.*, II, 2; Münztafel v, 6, 7; Imhoof-Blumer, *Röm. Porträtköpfe*, pl. II, no. 42, and my fig. 557b.

Beazley, *Lewes House Gems*, no. 122.

559. *Sard intaglio*. 19 × 14 mm.

In the British Museum, 90.6-1.65. Acquired from the Carlisle Collection in 1890.

BUST OF LUCIUS VERUS. He wears a cuirass and a paludamentum, fastened with a brooch on his right shoulder. Shown in profile to the right.

Walters, *Cat.*, no. 2015.

560. *Carnelian intaglio*. 12 × 10 mm.

In the Cabinet des Médailles, Paris.

BUST OF FAUSTINA THE YOUNGER, wife of Marcus Aurelius, in profile to the right. A mantle round shoulders.

For the coin type cf. Imhoof-Blumer, *Röm. Porträtköpfe*, pl. II, 41; Bernoulli, *Röm. Ikon.*, II, 2, Münztafel IV, 19-21, and my fig. 560a.

Chabouillet, *Cat.*, no. 2095.

561. *Sard intaglio*. Back of the head is missing. 25 × 16 mm.

In the British Museum, 1923.4-1.244.

BUST OF FAUSTINA THE YOUNGER (?). She wears earrings and her hair is tied at the back. Drapery on shoulders.

Walters, *Cat.*, no. 2012.

562. *Amethyst intaglio*. 20 × 14 mm.

In the British Museum, 65.7-12.197. Purchased from Castellani in 1865.

BUST OF LUCILLA, daughter of Marcus Aurelius and wife of Lucius Verus, in profile to the right. She wears a chiton and a himation, and has thick, curly hair, brought to a coil at the back.

Cf. the coin type Imhoof-Blumer, *Röm. Porträtköpfe*, pl. II, 43; Bernoulli, *Röm. Ikon.*, II, 2, Münztafel v, 8, 9; and my fig. 562a.

Walters, *Cat.*, no. 2016.

563. *Gold ring*, with engraved design on a plate of gold and inserted in the bezel. Length of bezel 14 mm.

In the British Museum. Acquired through the Franks bequest in 1897.

FEMALE PORTRAIT BUST, with wavy hair, done up in a knot at the back. In profile to the right.

Resembles Lucilla, daughter of Marcus Aurelius, cf. no. 562.

Marshall, *Cat. of Finger Rings*, no. 186, pl. v.

564. *Aquamarine intaglio*. 31 × 25 mm.

In the Cabinet des Médailles, Paris.

BUST OF COMMODUS, in profile to the right. He wears a cuirass, a paludamentum, and a laurel wreath.

For the coin type cf. Imhoof-Blumer, *Röm. Porträtköpfe*, pl. II, 44; Bernoulli, *Röm. Ikon.*, II, 2, Münztafel v, 10–14; and my fig. 564a.

Chabouillet, *Cat.*, no. 2098.

565. *Amethyst intaglio*, set in a gold, enamelled frame. 30 × 23 mm.

In the Cabinet des Médailles, Paris.

BUST OF COMMODUS, in profile to the right. He wears a laurel wreath and a cuirass, on which there is a small head of Medusa.

Chabouillet, *Cat.*, no. 2097.

566. *Sard intaglio*. 14 × 12 mm.

In the British Museum. From the Blacas Collection (Blacas 532).

HEADS OF HERAKLES AND COMMODUS, side by side, in profile to the right. Herakles is bearded, has long hair, and wears the lion's skin on his head. Of Commodus only the front of the face is visible, enough, however, to see that the two heads markedly resemble each other. Commodus, in fact, liked to fancy himself a second Herakles.

Bernoulli, *Röm. Ikon.*, II, 2, p. 234, g.
Walters, *Cat.*, no. 2019.

567. *Carnelian intaglio*. 18 × 13 mm.

In Corpus Christi College, Cambridge.

HEADS OF COMMODUS AND HIS WIFE CRISPINA, confronted.

Middleton, *Lewis Collection*, p. 52, A 43 (not ill.).

568. *Red jasper intaglio*. 9 × 13 mm.

In the Ashmolean Museum, Oxford, 1941.293. From Skutari (Skodra). Sir Arthur Evans Bequest.

BUST OF CRISPINA, wife of the emperor Commodus, in profile to the right. Her hair is plaited into a coil at the back. Drapery on shoulders.

For the coin type cf. Imhoof-Blumer, *Röm. Porträtköpfe*, pl. II, 45; Bernoulli, *Röm. Ikon.*, II, 2, Münztafel v, 15–18; and my fig. 568a.

569. *Nicolo intaglio*. 45 × 55 mm. In the Cabinet des Médailles, Paris. Acquired in 1846.

THE EMPEROR COMMODUS, on horseback, about to spear a tigress, or pantheress. A skin serves as a saddle. Ground line. At the back of the stone are added two modern busts, in relief, of a negro and a negress.

It is well known that Commodus liked to show his Herculean prowess in the Roman circus; and on his coins he appears, in a similar pose as on this gem, spearing a lion. Cf. Mattingly, *Coins of the Roman Empire*, vol. III, pl. 104, no. 1.

Chabouillet, *Cat.*, no. 2096.
Furtwängler, *A.G.*, pl. I, 41.
Lippold, *Gemmen u. Kameen*, pl. 73, 2.

Helvius Pertinax, emperor January to March A.D. 193. No. 570.

Pescennius Niger, emperor A.D. June 193 to October 194. No. 571.

SEVERAN DYNASTY, A.D. 193–235

Septimius Severus, born A.D. 146 in Leptis Magna, emperor A.D. 193–211. Nos. 572–579.

Caracalla, born A.D. 188, emperor A.D. 211–217, son of Septimius Severus. Nos. 575–579, 581–583.

Geta, born A.D. 189, son of Septimius Severus. Murdered in 212. Nos. 575–578.

Julia Domna (died A.D. 217), wife of Septimius Severus. Nos. 575, 577, 578, 580.

Plautilla (died A.D. 212), wife of Caracalla. No. 584.

Elagabalus (Heliogabalus), born c. A.D. 205, emperor A.D. 218–222, grandson of Julia Maesa, aunt of Caracalla. No. 585.

Some identifications are tentative.

570. *Carnelian intaglio*. 20 × 16 mm.

In the National Museum, Athens, inv. 67. Gift of K. Karapanos.

BUST OF PERTINAX, in profile to the right. He wears a laurel wreath.

For the coin type cf. Imhoof-Blumer, *Porträtköpfe*, pl. II, 46; Bernoulli, *Röm. Ikon.*, III, Münztafel I, 1, 2; and my fig. 570a.

Svoronos, *J.I.A.N.*, xv, 1913, no. 402.

He wears a cuirass and a paludamentum; on his head is a laurel wreath.

For the coin type cf. Imhoof-Blumer, *Porträtköpfe*, pl. II, 51. Bernoulli, *Röm. Ikon.*, II, 3, Münztafel I, 10–12, and my fig. 572a.

Bernoulli, *Röm. Ikon.*, II, 3, p. 29.

Walters, *Cat.*, no. 2021.

A. M. McCann, *The Portraits of Septimius Severus* (A.D. 193–211), *Memoirs of the American Academy in Rome*, XXX, 1968, p. 133, pl. xc, a.

571. *Red jasper intaglio*. 31 × 22 mm.

In the Cabinet des Médailles, Paris.

HEAD OF PESCENNIUS NIGER, in profile to the right, with, above, a burning altar and a serpent, below, an inscription. The latter has been reconstructed to read: *Ἀσκληπιῶ Ἰουλίῳ Σαβίνῳ Οἰωνιστῆς Ἐθηκε Ὑγιείᾳ Αυτοκρατορῶς Καίσαρος Γαίου Πέσκεννίου Νιγροῦ Δικαίου*. 'To Aesculapius, Julius Sabinus, a soothsayer, has consecrated (this stone) for the health of the emperor Caesar Caius Pescennius Niger, the Just'; cf. Lenormant, *Trésor de numismatique*, *Icon. rom.*, pl. xli, p. 75; *Mém. de l'Acad. des Inscriptions et Belles-Lettres*, 1705; Chabouillet, *Cat.*, no. 2099.

For the coin type of this emperor cf. Imhoof-Blumer, *Röm. Porträtköpfe*, pl. II, 49; Bernoulli, *Röm. Ikon.*, III, Münztafel I, 7; *B.M.C. Coins of the Roman Empire*, IV, pls. 13–14, 7; Cappelli, *Profili imperiali romani*, fig. 60; and my fig. 571a. Cf. also the gem in the Terme Museum with a head in relief inscribed with Pescennius' name, Righetti, *Rendiconti dell'Accademia Pontificia Romana*, 30/31, 1957/59, p. 222, and fig. 77, on p. 230, and the head on a carnelian intaglio, Boardman, *Engraved Gems*, *Ionides Collection*, no. 54.

Lenormant, *Trésor de numismatique*, *Icon. rom.*, pl. xli, p. 75. Chabouillet, *Cat.*, no. 2099.

572. *Plasma intaglio*. 23 × 17 mm.

In the British Museum 65.7–12.200. Purchased from Castellani in 1865.

BUST OF SEPTIMIUS SEVERUS, in profile to the right.

573. *Chalcedony intaglio*. 21 × 18 mm.

In the Cabinet des Médailles, Paris, no. 2100, a.

BUST OF SEPTIMIUS SEVERUS, in profile to the right. He wears a laurel wreath and a cuirass.

A. M. McCann, *Mem. Am. Ac. Rome*, XXX, 1968, p. 183, pl. xcII, k.

574. *Intaglio*.

Once in the collection of the late Maxime Velay.

BUST OF SEPTIMIUS SEVERUS, in profile to the right. He wears a cuirass and a laurel wreath.

A. M. McCann, *Mem. Am. Ac. Rome*, XXX, 1968, p. 140, pl. xc, b.

575. *Sardonyx cameo*, of three layers. In an enamelled frame. 64 × 101 mm.

In the Cabinet des Médailles, Paris.

BUSTS OF SEPTIMIUS SEVERUS AND HIS FAMILY. On the left are Septimius Severus and his wife Julia Domna, opposite them are Caracalla and Geta. Septimius Severus wears a radiated crown, a cuirass, and a paludamentum. Julia Domna has a diadem and a veil on her head, and drapery on the bust. Caracalla wears a laurel wreath, and an aegis over a tunic. Geta, of whom only the profile face appears, wears no wreath. This shows that the cameo must have been executed between 198 and 209, the time of Caracalla's joint reign with Septimius Severus.

The same four people, but shown frontal, in two rows,

appear in a painting on a wooden disk from Egypt, now in the Staatliche Museen, Berlin; cf. Neugebauer, *Die Antike*, 1936, pp. 156 ff., pl. 10; Hanfmann, *Roman Art*, pl. XLVIII; McCann, op. cit., p. 79, pl. XXI.

For the coin types of young Caracalla and Geta cf. my figs. 575a, 575b.

On sculptured portraits of Caracalla and Geta cf. now H. von Heintze, *Röm. Mitt.*, 73/74, 1966/1967, pp. 190 ff.

Chabouillet, *Cat.*, no. 249.

Babelon, *Cabinet des Antiques*, pl. LIII, 3; *Cat. des Camées*, no. 300, pl. XXXIV.

Furtwängler, *A.G.*, vol. III, pp. 365 f., fig. 199.

L'Orange, *Apotheosis*, pp. 76-77, fig. 51.

Toynbee, *Medallions*, I, no. 61, p. 146.

L. Budde, *Jugendbildnisse des Caracalla und Geta* (1951), pp. 15 f., pl. 3.

A. M. McCann, *Mem. Am. Ac. Rome*, xxx, 1968, pp. 159 f., pl. xci, f., with detailed discussion of date.

576. *Red jasper intaglio*. 18 × 13 mm.

In the Cabinet des Médailles, Paris, 2100b.

BUSTS OF SEPTIMIUS SEVERUS, CARACALLA AND GETA. Septimius Severus is in the middle, young Caracalla and Geta on either side. All are shown in profile to the right or left, and wear cuirasses. Septimius Severus and Caracalla wear laurel wreaths, not Geta. So the stone must date before the summer of 209, when Geta was also made Augustus.

A. M. McCann, *Mem. Am. Ac. Rome*, xxx, 1968, p. 140, pl. xc, c.

577. *Carnelian intaglio*. 20 × 12 mm.

In the Metropolitan Museum, New York, 40.143. Gift of Rupert L. Joseph, 1940. Formerly in the Wyndham Cook Collection.

BUSTS OF SEPTIMIUS SEVERUS AND HIS FAMILY. On the left are Septimius Severus and Julia Domna, on the right Caracalla and Geta. Septimius Severus wears a laurel wreath and a cuirass. Julia Domna a diadem and a mantle. Caracalla (now bearded) has a laurel wreath and a mantle over a cuirass. Geta has a mantle, but no wreath. The stone can probably be dated in A.D. 208-209, just before Geta was proclaimed Augustus; cf. Budde, *Jugendbildnisse des Caracalla und Geta*, pp. 16 f.

C. H. Smith and C. A. Hutton, *Cat. of the Cook Coll.*, 1908, pl. IV, no. 77.

L. Budde, *Jugendbildnisse*, pl. III, a.

Richter, *M.M.A. Cat. of Gems*, 1956 ed., no. 497.

H. von Heintze, *Röm. Mitt.*, 73/74, 1966/1967, p. 199 (with further references).

A. M. McCann, *Mem. Am. Ac. Rome*, xxx, 1968, p. 171, pl. xci, g, 1, 2.

578. *Brownish glass intaglio*. 16 × 25 mm.

In the Terme Museum, inv. 72147.

BUSTS OF SEPTIMIUS SEVERUS AND HIS FAMILY. Septimius and Julia Domna in profile to the right, confronted by Caracalla and Geta, in profile to the left. Septimius and his sons wear mantles, Julia Domna a diadem, a chiton and a mantle.

Righetti, *Gemme del Museo Nazionale Romano alle Terme Diocleziane*, *Rendiconti dell'Accademia Ponteficia d'Archeologia*, 30/31, 1957/59, p. 230, fig. 74.

H. v. Heintze, *Röm. Mitt.*, 73/74, 1966/1967, p. 199, note 49.

A. M. McCann, *Mem. Am. Ac. Rome*, xxx, 1968, p. 140, pl. xc, d.

579. *Sardonyx intaglio*, in three layers. Mounted in an enamelled gold frame. 27 × 40 mm.

In the Cabinet des Médailles, Paris.

BUSTS OF SEPTIMIUS SEVERUS AND CARACALLA, confronted. Both are shown in profile, and wear laurel wreaths and mantles over cuirasses.

Chabouillet, *Cat.*, no. 2100.

Les Pierres gravées, Guide du visiteur (1930), p. 33, pl. IX, no. 2100.

A. M. McCann, *Mem. Am. Ac. Rome*, xxx, 1968, p. 140, pl. xc, e.

580. *Beryl intaglio*. 24 × 16 mm.

In the Metropolitan Museum, New York, 25.78.90. Rogers Fund, 1925. Formerly in the Marlborough Collection.

BUST OF JULIA DOMNA, wife of Septimius Severus, in profile to the right. Died A.D. 217. She wears a chiton and a mantle. Her hair is dressed in the fashion of the time, brought low on either side over the ears, and then gathered in a large coil at the back.

For the coin types cf. Bernoulli, *Röm. Ikon.*, III, Münztafel I, 13-15; Imhoof-Blumer, *Röm. Porträtköpfe*, pl. II, 52; and my fig. 580a.

The Marlborough Gems, engraved by Bertolozzi, 1845, I, pl. XXIV.

Story Maskelyne, *The Marlborough Gems*, no. 484.

Reinach, *Pierres gravées*, p. 114, pl. 110, no. 24.

Sale Cat. of the Marlborough Gems, 1899, p. 85, no. 484.

Furtwängler, *A.G.*, pl. XLVIII, 13.

Lippold, *Gemmen u. Kameen*, pl. 74, 3.

Richter, *M.M.A. Cat. of Gems*, 1956 ed., no. 498 (with other references).

L. Budde, *Jugendbildnisse*, p. 16 (called a cameo by mistake.)

581. *Onyx intaglio*. 15 × 13 mm.

In the British Museum, 72.6-4.1336. Purchased from Castellani in 1872. Found at the Fucine lake.

BUST OF CARACALLA, in profile to the right. He wears a tunic and a paludamentum, fastened on his left shoulder; also a laurel wreath.

For the coin type cf. Imhoof-Blumer, *Röm. Porträtköpfe*, pl. II, 54; Bernoulli, *Röm. Ikon.*, II, 3, Münztafel, I, 16-18, and my fig. 581a.

Bernoulli, *Röm. Ikon.*, II, 3, p. 57, g.
Walters, *Cat.*, no. 2024.

582. *Carnelian ringstone*. 18 × 16 mm.

In Corpus Christi College, Cambridge.

BUST OF CARACALLA, in profile to the right. He wears a laurel wreath, a cuirass, and a chlamys. In front of him stands a Nike holding up a wreath toward Caracalla's head. In the field are the letters H X. Below the Nike is a ground line.

Middleton, *Catalogue of the Lewis Collection*, B 8 (ill.).

583. *Rock crystal intaglio*. 22 × 18 mm.

In the Ashmolean Museum, Oxford, 1892.1522. Chester bequest. Of unknown provenance.

CARACALLA, standing in front of an altar. He wears a laurel wreath, a tunic, and a mantle. In his right hand he

holds a cornucopia, in his left a patera; so he is making a libation. Ground line.

Breglia, in *Enciclopedia dell'arte antica*, III, p. 964, fig. 1217.

584. *Prase intaglio*. 18 × 13 mm.

In the Cabinet des Médailles, Paris.

BUST OF PLAUTILLA, wife of Caracalla, in profile to the right. She wears her hair according to the fashion of the time – brought low over the ears, and done up in a coil at the back. Drapery on the bust.

For the coin type cf. Bernoulli, *Röm. Ikon.*, II, 3, Münztafel II, 1-3; Imhoof-Blumer, *Röm. Porträtköpfe*, pl. II, 55, and my fig. 584a.

Chabouillet, *Cat.*, no. 2104 (identified as Plautilla).

585. *Carnelian intaglio*. 18 × 13 mm.

In the National Museum, Athens, inv. 186. Gift of K. Karapanos.

BUST OF ELAGABALUS, in profile to the right. He wears a laurel wreath and a mantle, over a cuirass.

Identified as Elagabalus by Svoronos. For the coin type cf. Imhoof-Blumer, *Röm. Porträtköpfe*, pl. III, 60, and my fig. 585a.

For marble portraits of Elagabalus cf. L'Orange, *Studien zur Geschichte des spätantiken Porträts*, Symbolae Osloenses, XX, 1940, pp. 152 ff.; H. von Heintze, *Röm. Mitt.*, 73/74, 1966/67, pp. 215 ff.

Svoronos, *J.I.A.N.*, XV, 1913, no. 407.

PERIOD OF MILITARY ANARCHY, A.D. 235-284

C. Julius Verus Maximus, son of Maximinus, emperor A.D. 237-238, No. 586.

Balbinus, emperor A.D. 238. No. 587.

Trajan Decius, emperor A.D. 249-251. No. 588.

Postumus(?), emperor A.D. 258-268. No. 590.

Marius, emperor A.D. 268. No. 589.

Claudius Gothicus (?), emperor A.D. 268-270. No. 590.

Carus, emperor A.D. 282-283. No. 591(?)

Carinus, emperor A.D. 283-285. No. 592.

Magnia Urbica, wife of Carinus. No. 592.

Some identifications are tentative.

586. *Carnelian intaglio*. 12 × 15 mm.

In the collection of the late Maxime Velay. From the Evans Collection. Bought in Venice.

BUST OF A YOUNG, BEARDLESS MAN, in profile to the right. He has short hair and wears a mantle.

A. J. Evans, and independently in conversation B.-M.

Felletti Maj, suggested that the portrait represented C. Julius Verus Maximus, Caesar A.D. 237–238; and it certainly markedly resembles the coin type: Bernoulli, *Röm. Ikon.* II, 3, Münztafel III, 12, and my fig. 586a.

Evans, *Gems, Selection*, no. 156 ('apparently of C. Julius Verus Maximus, son of Maximinus I, and Caesar 237–8 A.D.'). Not ill.

587. *Sardonyx intaglio*. The lower part is missing. Width 11 mm.

In the Staatliche Museen, Berlin.

BUST OF A ROMAN EMPEROR, in profile to the right, wearing a laurel wreath. The hair and beard are rendered in the style of the third century A.D. Perhaps he was intended for the emperor Balbinus (A.D. 238). Cf. the coin type Bernoulli, *Röm. Ikon.*, III, Münztafel II, 18; Imhoof-Blumer, *Röm. Porträtköpfe*, pl. III, 72; Gütschow, op. cit., pl. XI, 2–6; and my fig. 587a, which the gem portrait certainly resembles, though somewhat younger in appearance. Furtwängler's cautious suggestion was accepted by Gütschow, but only with reservations by Bernoulli.

For sculptured portraits of Balbinus cf. Bernoulli, *Röm. Ikon.* II, 3, pp. 128 ff. and the additions published by Gütschow, including that on a sarcophagus in the Museo di Pretestato on the Via Appia, *Memorie Acc. Pont.*, IV, 1934–1938, pp. 85 f.

Wieseler, *Arch. Ztg.*, 1867, p. 114.

Toelken, *Verzeichnis . . . aus Stoschs Sammlung*, v, 2, no. 208. Furtwängler, *Beschreibung*, no. 7012 ('wahrscheinlich Balbinus').

Bernoulli, *Röm. Ikon.*, II, 3, p. 129 ('Nicht ganz ohne Grund auf Balbinus bezogen').

A. M. Gütschow, *Das Museum der Prätextat-Katakomben, Memorie Accademia Pont.*, IV, 1934–1938, p. 86, no. 1.

588. *Sard intaglio*. Fractured. Mounted in an iron setting. 23 × 15 mm.

In the British Museum. From the Hamilton Collection (H 59).

BUST OF TRAJAN DECIUS, in profile to the left. He wears a cuirass, a paludamentum, and a laurel wreath. In the field are inscribed the letters: XX.HE A.

For the coin type cf. Imhoof-Blumer, *Röm. Porträtköpfe*, pl. III, 78. Bernoulli, *Röm. Ikon.*, II, 3, Münztafel IV, 11, 12, and my fig. 588a. For sculptured portraits of Trajan Decius cf. L'Orange, *Symbolae Osloenses*, XXXIV–XXXV, 1958–1959, pp. 88 ff.

Walters, *Cat.*, no. 2028.

Encyclopædia Britannica, 11th ed., XI, pl. II, fig. 63.

589. *Nicolo intaglio*. 20 × 17 mm.

In the Cabinet des Médailles, Paris.

BUST OF MARIUS, in profile to the right. He wears a laurel wreath and a mantle.

For the coin types cf. Bernoulli, *Röm. Ikon.*, II, 3, Münztafel V; Imhoof-Blumer, *Röm. Porträtköpfe*, pl. IV, 94; and my fig. 589a.

Chabouillet, *Cat.*, no. 2105 (identified as the emperor Marius).

590. *Sard intaglio*. 12 × 15 mm.

In the British Museum. From the Blacas Collection (Blacas 322).

BUST OF A MIDDLE-AGED MAN, in profile to the left. He is represented as Herakles, with a lion's skin on his head.

Walters, loc. cit. identified him as Claudius Gothicus, but the similarity to the coin type is not compelling. Mr. Patrick Bruun suggested to me that he might represent Postumus, Roman emperor A.D. 258–268, and there is indeed a marked resemblance to the coin type. Mr. L'Orange concurs with this opinion.

For the coin type of Claudius Gothicus cf. Bernoulli, *Röm. Ikon.*, II, 3, Münztafel VI, 4, 5; Imhoof-Blumer, *Röm. Porträtköpfe*, pl. LV, 96, and my fig. 590a. For the coin type of Postumus cf. Bernoulli, *Röm. Ikon.*, II, 3, Münztafel V, 21, 22, and my fig. 590b.

Walters, *Cat.*, no. 2029 (not ill.).

591. *Nicolo intaglio*. 14 × 12 mm.

In the Cabinet des Médailles, Paris.

BUST OF CARUS (?), in profile to the right. He wears a mantle and a laurel wreath.

For the coin type cf. Bernoulli, *Röm. Ikon.*, II, 3, Münztafel VI, 18; Imhoof-Blumer, *Röm. Porträtköpfe*, pl. LV, 104, and my fig. 591a.

Mr. L'Orange, however, thinks that the hair on this gem is in too strong relief – not linear enough – to belong to the third century A.D. Nor is, I think, the resemblance to the coin type compelling.

Chabouillet, *Cat.*, no. 2106 (identified as the emperor Carus).

592. *Red jasper intaglio*. 12 × 15 mm.

In the British Museum. From the Blacas Collection (Blacas 451).

BUSTS OF CARINUS (?) AND HIS WIFE MAGNIA URBICA (?) confronted. He is beardless and wears a

cuirass and a laurel wreath. Her hair is arranged in plaits, drawn up from the nape of the neck to the top of the head; she has a diadem and drapery on the shoulders. For the coin types cf. Imhoof-Blumer, *Porträtköpfe*, pl. iv, 106 (Carinus), and Magnia Urbica (107); Bernoulli, *Röm. Ikon.*, II, 3, Münztafel vi, 20, 21 (Carinus), Münzt. vi, 1 (Magnia Urbica); and my figs. 592a, 592b.

The identification as Carinus and his wife stems from

Walters. Delbrück proposed Diocletian and Prisca. And Mr. L'Orange suggested to me that the portraits may represent Diocletian or an emperor of the tetrarchy, co-emperor of Diocletian, and his wife.

King, *Arch. Journal*, xxiv, 1867, p. 218.

Walters, *Ca.*, no. 2031 (Carinus and his wife).

Delbrück, *Antike Porphywerke*, p. 124, pl. 57, b (Diocletian and his wife Prisca).

R. Calza, *Iconografia romana del tardo impero* (forthcoming).

PERIOD OF THE TETRARCHIES, A.D. 284-324.

Diocletian, emperor A.D. 284-305. Nos. 593, 594.

Maximianus Herculus, emperor A.D. 286-305. No. 594.

Maximinus Daja, emperor A.D. 306-313. No. 595.

PERIOD OF CONSTANTINE THE GREAT AND HIS FAMILY, A.D. 324-354.

Constantine the Great, born A.D. 288; sole emperor A.D. 324-337. Nos. 596-600.

Helena, mother of Constantine the Great. No. 596, 600.

Flavia Maxima Fausta, wife of Constantine the Great. Died A.D. 326. Nos. 598, 600.

Crispus, A.D. 317-326, eldest son of Constantine the Great by his first wife Minervina. Nos. 600, 601.

Constantine II, A.D. 337-340, son of Constantine the Great by his second wife Fausta. No. 603(?), 604.

Constantius II, A.D. 337-361, son of Constantine II by Fausta. Nos. 605-607.

Constans, A.D. 337-350, son of Constantine the Great by Fausta. Nos. 602, 603(?)

Constantius Gallus, A.D. 351-354, cousin of Constans. Nos. 608(?), 609.

Julian the Apostate, Caesar A.D. 355-360, Augustus A.D. 361-363. Brother of Constantius Gallus. Nos. 608(?), 610.

Valentinian I, A.D. 364-375. No. 608(?)

Division of the Empire into two parts, the Western with Rome as the capital, and the Eastern with Constantinople as the capital.

Honorius, emperor of the Western empire, A.D. 395-425. Son of Theodosius the Great. No. 612.

Maria, wife of Honorius. No. 612.

Flavius Stilicho, c. A.D. 365-408, general and statesman under Theodosius and Honorius. No. 611.

Some identifications are tentative.

593. *Carnelian intaglio*.

Present location not known.

BUST OF DIOCLETIAN, in profile to the left. He wears a laurel wreath, a tunic, and a mantle.

For the coin type cf. Bernoulli, *Röm. Ikon.*, II, 3, Münztafel vii, 4-6; and my figs. 593a, 593b.

Delbrück, *Antike Porphywerke*, p. 124, pl. 57, a.

R. Calza, *Iconografia romana del tardo impero* (forthcoming).

594. *Chalcedony cameo*, set in an ancient gold pendant. 35 × 43 mm.

In the Dumbarton Oaks Collection, Washington, acc. no. 47.14. Said to have been found at Rennes, France, and to have once been in the Froehner collection.

BUSTS OF DIOCLETIAN AND MAXIMIANUS HERCULIUS, in almost frontal views, side by side. Diocletian is shown bearded, with moustache, and wearing a paludamentum. Maximianus, younger-looking and

without a beard, also wears a paludamentum; he was appointed co-Augustus with Diocletian in 286, and so the portraits may be dated after 286.

The cameo is mounted in a gold frame, with two loops at the top and three beads suspended from the bottom. On a gold strip below the two portraits is the inscription: DIOCL. MAXIM. AUG. The cameo was evidently a pendant, perhaps of a necklace similar to those which have survived from the third century A.D. (cf., e.g. Marshall, *Cat. of Jewellery in the British Museum*, nos. 2727, 2745, p. 320, fig. 88; Babelon, *Cat. des Camées*, no. 367).

The two emperors appear together also on Roman medallions; cf. Gneecchi, *Medaglioni romani*, I, pl. 5, no. 1, and my fig. 594a.

It is noteworthy that Diocletian's mantle is – exceptionally – fastened on the right instead of the left shoulder, perhaps for reasons of space.

For the singular form Aug., instead of the more usual Augg., referring to the two Augusti, cf. Cohen, *Médailles impériales*, VI, p. 480, no. 7, p. 481, no. 13. For the coin types of the two emperors – which differ from one another – cf. besides my figs. 593, 594, Imhoof-Blumer, *Röm. Porträtköpfe*, pl. IV, no. 109 (Diocletian) and 110 (Maximianus); Bernoulli, *Röm. Ikon.*, II, 3, Münztafel VII, 4–6 (Diocletian), and 7–9 (Maximianus). Those which resemble the portraits on the cameo are no. 5 for Diocletian, and no. 9 for Maximianus.

The inscription, on which the identification of the portraits depends, is carelessly scratched on the gold strip. M. Guarducci suggested to me that it was added not by the artist, but perhaps by the proprietor.

Early Christian and Byzantine Art, *Catalogue of the Exhibition held at the Baltimore Museum of Art*, 1947, p. 94, no. 438.

Bulletin of the Fogg Museum of Art, X, no. 6, Dec. 1947 (ill.).

Handbook of the Dumbarton Oaks Collection, 1955, no. 210.

Richter, *Catalogue of the Dumbarton Oaks Collection* (1956), no. 11, pp. 15 ff., pl. VI.

F. Panvini Rosati, in *Enciclopedia dell'arte antica*, IV, 1961, p. 922, fig. 1099.

R. Calza, *Iconografia romana del tardo impero* (forthcoming).

595. *Carnelian intaglio*.

Present location not known.

BUST OF MAXIMINUS DAJA, in profile to the right. He is bearded and wears a taenia.

For the coin type cf. Bernoulli, *Röm. Ikon.*, II, 3, Münztafel VIII, 7, 8; Delbrück, *Antike Porphyrtwerke*, pl. 63, 2, and pl. 59, 7; and my fig. 595a; cf. also the head found at Alba Fucens, De Fisscher, *Bull. de la classe des lettres et des sciences morales et politiques*, Bruxelles, 1952, p. 451, pl. I.

R. Calza, *Iconografia romana del tardo impero* (forthcoming).

596. *Silver intaglio*. The silver has oxydized. 11 × 11 mm.

In the Metropolitan Museum, New York, 81.6.200. From the King Collection. Gift of John Taylor Johnston, 1881.

BUSTS OF A BEARDED MAN AND OF A WOMAN, confronted. Each wears a tunic and a mantle. In the field the letters: RI (above), and (V) I V AS, = 'Furinus may you live' (M. Guarducci).

Perhaps portraits of Helena and her son Constantine the Great, Roman emperor A.D. 306–337 – as tentatively suggested to me by Raissa Calza, since there is some similarity to the coin types. Mr. L'Orange, to whom I showed the photograph (in June, 1967), thought the identification 'probable'. Cf. the coin types Bernoulli, *Röm. Ikon.*, II, 3, Münztafel IX, VIII, 15–19 (Constantine), I, 2 (Helena); Imhoof-Blumer, *Röm. Porträtköpfe*, pl. IV, 117; and my figs. 596a, 596b.

On portraits of Constantine cf. now E. B. Harrison, *The Constantinian Portrait*, *Dumbarton Oaks Papers*, XXI, 1967, pp. 81 ff., where sculptures and coins representing Constantine are assembled.

Richter, *M.M.A. Cat. of Gems*, 1920 ed., no. 394; 1956 ed., no. 500.

597. *Chalcedony intaglio*. 11 × 13 mm.

In the Cabinet des Médailles, Paris. Gift of the duc de Luynes in 1862.

HEAD OF CONSTANTINE THE GREAT, in profile to the right. He wears a caplike helmet on which appears the monogram of Christ.

Identified as Constantine the Great in the *Guide*. It resembles some of the coin types in a general way, and the presence of the monogram of Christ certainly points to Constantine.

The coin types of Constantine have a long history and vary considerably; cf. under no. 596.

On the wearing by Constantine of the Christian symbol on his helmet cf. Eusebios, *Vita Constant.*, I, 31, 4, and A. Alföldi, *The Conversion of Constantine and pagan Rome* (1948), pp. 39 ff.; new ed. 1969.

Les Pierres gravées, Guide du visiteur (1930), p. 144, no. 160 (not ill.).

J. Lafaurie, 'Médaillon Constantinien', *Revue num.*, 1955, pp. 227 ff.

598. *Red jasper intaglio*. 18 × 13 mm.

In the British Museum. Acquired from the Vernon Collection in 1884.

BUST OF A WOMAN, in profile to the right. She has thick, wavy hair, descending to the nape of the neck, where it is gathered into a plaited coil. She wears earrings, a necklace, and a mantle fastened with a brooch on her right shoulder.

The portrait has been identified both as Faustina the Younger, wife of Marcus Aurelius and as Fausta, wife of Constantine I.

For the coin types of Faustina the Younger cf. Bernoulli, *Röm. Ikon.*, II, 2, Münztafel IV, 19–21 and my fig. 598a; for Fausta cf. Bernoulli, *Röm. Ikon.*, II, 3, Münzt. IX, 1, 2; Delbrück, *Spätantike Kaiserporträts*, pl. II, 1–8, and my fig. 598b. After some hesitation, I have followed Delbrück and placed the portrait in the late section. The physiognomy with the wide-open, staring eyes, seems to me to be too static, not serene enough, for Faustina the Younger, and to find its closest parallel in some of Fausta's coin types, where similar coiffures also occur.

Bernoulli, *Röm. Ikon.*, II, 2, p. 198 ('wahrscheinliches Bildnis der Faustina der J.').

Walters, *Cat.*, no. 2010 ('Faustina the Younger').

Delbrück, *Spätantike Kaiserporträts* (1933), p. 168, pl. 75, 6 – Fausta. 'Die Ausgleichung des Profils an Faustina d. J. geht ziemlich weit, doch machen der Stil und die Einzelheiten der Haartracht m.E. eine spätere Datierung wahrscheinlicher'.

R. Calza, *Iconografia romana del tardo impero* (forthcoming).

599. *Sardonyx cameo*, opaque white on brown, Chipped along the edge. 53 × 46 mm.

In the Metropolitan Museum of Art, 42.11.32. Purchase, 1942, Joseph Pulitzer Bequest. From the Evans Collection.

TRIUMPHAL PROCESSION OF A VICTORIOUS GENERAL. He is standing in a four-horse chariot, being crowned by Victoria and Amor, while Honos and Virtus (Military Honour and Valour) are leading the horses. He wears a long-sleeved tunic and a paludamentum. His right arm is extended, in his left he holds a scroll. Virtus is dressed like an Amazon, wearing a helmet, a short, girded chiton, and a mantle; in her right hand she holds a spear, with the other a side-strap of the reins. Honos, walking by the side of the chariot, is represented as a youth, wearing a loosely draped mantle, and holding a branch and a rein. Amor, nude, is flying above the horses. Victoria stands behind the emperor in his chariot. Thick ground line.

The composition is similar to that on the relief inside the Arch of Titus, except that the accompanying soldiers have been omitted. The triumphator has been thought to be intended for Constantine the Great or Constantius.

In either case the resemblance is only general. For similar cameos cf. Bernoulli, *Röm. Ikon.*, II, 3, pp. 230 f., 'ohne genügende Gründe mit Constantin in Verbindung gebracht'. For modern replicas cf., e.g., my nos. 780, 781. For another instance of a composition copied on a gem from a triumphal arch, in this case the arch of Septimius Severus, cf. one in the Cabinet des Médailles, Chabouillet, *Cat.*, no. 250.

Evans, *Gems, Selection*, no. 148.

Richter, *Evans and Beatty Gems*, no. 54; *M.M.A. Cat. of Gems*, 1956 ed., no. 658.

Bieber, *A.J.A.*, XLVIII, 1944, pp. 111 f., and XLIX, 1945, p. 27, fig. 4 (where the different figures are identified).

600. *Sardonyx cameo*, in two layers, grey and brown. 21.1 × 29.7 cm.

In the Royal Coin Cabinet, The Hague. Acquired in 1823.

AN EMPEROR AND HIS FAMILY, in a chariot drawn by two bearded Centaurs. Beneath one of the Centaurs is an upturned krater; beneath the other are two vanquished enemies. A Victoria is flying toward the emperor, holding out a wreath in both hands. The emperor wears a tunic and a paludamentum, and has a laurel wreath on his head, as well as sandals on his feet. In his right hand he holds a thunderbolt, being likened to Jupiter; his left arm is placed round the shoulders of the woman by his side, who also wears a laurel wreath, and so must be a member of the imperial family. In her left hand she holds ears and a poppy, being likened to Ceres. She wears a chiton and a himation, brought up to the back of her head; also a diadem and a necklace. Behind the emperor appears a young woman, likewise with a laurel wreath, and with her hair tied at the back. As a fourth occupant of the chariot is seen a little boy, wearing a cuirass and a helmet, his left hand lowered to his sword.

The imperial family has persuasively been identified as Constantine the Great with his mother Helena, his wife Fausta, and his son Crispus. The date assigned is A.D. 312–315. The Victoria, shown horizontally, is typical of the Constantinian period; cf., e.g., L'Orange, *Der spätantike Bildschmuck des Constantinobogens*, pl. 8, a. 'If Constantine, compare the type of Constantine in the Lateran church and on the balustrade of the Capitol; i.e., the classicistic Constantine type' (L'Orange).

The cameo was drawn by Rubens and etched by Paulus Pontius, after which it had an eventful history, travelling to India, etc., and eventually returning to Holland.

De Jonge, *Notice sur le Cabinet des méd. du Roi des Pays-Bas*, I, suppl., 1824, pl. 14.

Bernoulli, *Röm. Ikon.*, II, 1, pp. 368 ff. (Proposed a date in the fourth century A.D.)

Clarac, *Musée de sculpt.*, pl. 1055.

Furtwängler, A.G., pl. LXVI, 1 (= 'Claudius and his family').

G. Bruns, *Staatskameen des 4. Jahrhunderts nach Christi Geburt*, 10. *Winckelmannsprogramm*, 1948, pp. 8 ff., figs. 5 and 6 (Constantine I, Helena, Fausta, and little Constantine II).

Möbius, *Arch. Anz.*, 1948-49, pp. 102 ff. (doubted the authenticity of the cameo).

Zadoks-Josephus Jitta, *Hermeneus*, 1951, fig. 182; *Bull. Ant. Besch.*, XII, 1966, pp. 191 ff. (with a detailed history of the cameo).

601. *Sardonyx cameo*, of two layers. 55 × 37 mm.

In the Cabinet des Médailles, Paris. Acquired in 1893.

HALF FIGURE OF CRISPUS (?), son of Constantine the Great. The head is shown in profile to the left, the body in three-quarter back view. He wears a helmet and a cuirass, and carries a shield, spear, and sword. On the shield is a gorgoneion.

For the coin type of Crispus cf. Delbrück, *Antike Porphywerke*, pl. v, 1-7; R. Calza, in *Encicl. dell'arte antica*, II, 1954, p. 941, fig. 1206; Bernoulli, *Röm. Ikon.*, II, 3, Münztafel IX, 3, and my fig. 601a.

Babelon, *Cat. des Camées*, p. 171, no. 311, pl. 37.

Les Pierres gravées, Guide du visiteur (1930), p. 34, pl. IX, no. 2104 (identified as Valentinian I).

Delbrück, *Antike Porphywerke*, p. 134, pl. 73, 2.

Stucchi, *Archeologia Classica*, II, 2, 1950, p. 206, pl. LXI, 6.

Breglia, in *Enciclopedia dell'arte antica*, III, 1960, s.v. Glittica, p. 965, fig. 1220.

M. R. Alföldi, *Die konstantinische Goldprägung* (1962), no. 302, pl. 36.

602. *Cameo*. 9 × 5.5 mm.

Formerly in a private collection in Lyons, now in the Museum there.

BUST OF CONSTANS, one of the sons of Constantine the Great. Shown in profile to the right. He wears a laurel wreath, a cuirass, and a mantle.

For the coin types cf. Bernoulli, *Röm. Ikon.*, II, 3, Münztafel IX, 5; Delbrück, *Spätantike Kaiserporträts*, pl. VIII, nos. 1-9, and my fig. 602a.

Visconti, *Icon. rom.*, pl. 60, no. 21.

Bernoulli, *Röm. Ikon.*, II, 3, pp. 236 f., a.

Beckwith, in *Encyclopedia of World Art*, XIII, pp. 503 ff., fig. 288.

A. Alföldi, *Die Contorniaten* (1942), pl. II, 15.

Delbrück, *Spätantike Kaiserporträts*, p. 82, pl. VIII, no. 8.

Castelfranco, *Critica d'Arte*, II, 1937, p. 19, fig. 36 (contorniate).

603. *Sardonyx cameo*, white on greyish yellow. 55 × 42 mm.

In the Antiquario of the Capitoline Museum, Rome. Found in Via dello Statuto, near a *lararium*.

BUST OF CONSTANS OR CONSTANTINE II (?), represented as a young man in front view. He wears a laurel wreath, a tunic, and a mantle.

Cf. the coin type, my fig. 603a.

Bull. Com., 1885, p. 182, no. 1.

Delbrück, *Spätantike Kaiserporträts*, p. 158, pl. 73, 1 ('perhaps Constans').

Righetti, *Gemme e cammei delle Collezioni Comunali* (1955), pl. XII, 106, p. 42 ('perhaps Constantine II').

604. *Sardonyx cameo*, of three layers. Mounted in a gold enamelled frame. 65 × 52 mm.

In the Cabinet des Médailles, Paris.

CONSTANTINE II (?), on a rearing horse, is aiming his spear against two enemies who are crouching on the ground. Constantine wears a sleeved tunic and a mantle; also boots. The horse has a large saddle-cloth. One of the enemies is nude, the other has a sleeved tunic.

For the coin type of Constantine II cf. Bernoulli, *Röm. Ikon.*, II, 3, Münztafel IX, 4; Imhoof-Blumer, *Röm. Porträtköpfe*, pl. IV, 118.

Mr. L'Orange, on the other hand, suggests that the emperor here may represent Constantine I, as on the Arch of Constantine, where he is also shown on horseback, with a spear in his right hand, downing his enemies (cf. L'Orange, *Spätantiker Bildschmuck am Konstantinbogen* (1939), pl. 40, a, and Münztafel III, 27).

Chabouillet, *Cat.*, no. 256 (identified as Constantine II).

Babelon, *Cat. des Camées*, no. 312, pl. XXXVIII (identified as Constantine II).

605. *Amethyst intaglio*. Small chip between the lips. 33 × 28 mm.

In the British Museum. Bought in 1907. Formerly in the Carlisle Collection.

BUST OF CONSTANTINUS II, in profile to the right. He wears a cuirass, a paludamentum, and a diadem.

For the coin type cf. Maurice, *Num. constantinienne*, 1, pls. XIII, XIV; Bernoulli, *Röm. Ikon.*, II, 3, Münztafel IX, 6, 7, and my fig. 605a.

For a similar sculptural type cf. the colossal bronze head in the Pallazzo dei Conservatori, L'Orange, *Studien zur Geschichte des spätantiken Porträts* (1933), p. 64, no. 2, p. 138, no. 87, figs. 84, 164.

The diadem resembles, e.g., that of the statue of Barletta

(Koch, *Ant. Denkmäler*, III, 1912/13, pls. 20, 21), and that on the diptych of Honorius (cf. Venturi, *Storia dell'arte italiana*, fig. 330), as well as that identified as Valentinian II, found at Aphrodisias, now in Istanbul. Cf. Mendel, *Catalogue des sculptures*, II, no. 506.

F. H. Marshall, *J.H.S.*, XXIX, 1909, pp. 166 f., fig. 21.

Walters, *Cat.*, no. 2032.

Breglia, in *Enciclopedia dell'arte antica*, III, s.v. Glittica, p. 965, fig. 1221.

Delbrück, *Spätantike Kaiserporträts*, pp. 153 f., pl. 74, figs. 1, 2.

M. R. Alföldi, *Die konstantinische Goldprägung*, p. 129, no. 299.

606. *Amethyst intaglio*. 35 × 28 mm.

In the Staatliche Museen, Berlin, inv. 30931. Acquired in 1927.

BUST OF CONSTANTIUS II, in profile to the right. He wears a diadem, and a mantle on his shoulders. His eyes are large and staring.

Wieseler, *Abh. d. Gött. Gesellschaft u. Wissenschaft*, XXX, p. 48.

Bernoulli, *Röm. Ikon.*, II, 3, p. 237, d.

Delbrück, *Spätantike Kaiserporträts*, p. 153, pl. 74, no. 1.

Greifenhagen, *Berliner Museen*, N.F., Sonderheft, 1960, p. 19, fig. 11.

R. Calza, *Iconografia romana del tardo impero* (forthcoming).

607. *Amethyst intaglio*. 13 × 20 mm.

In the Stadtbibliothek, Leipzig.

BUST OF CONSTANTIUS II, in profile to the right. He wears a cuirass, a mantle, and a diadem.

Causeo De La Chausse, *Le gemme antiche* (1700), pl. 41.

Furtwängler, *A.G.*, pl. XLVIII, 35.

Delbrück, *Antike Porphywerke*, pl. 74, 5; *Spätantike Kaiserporträts*, p. 154, pl. 74, no. 5.

R. Calza, *Iconografia romana del tardo impero* (forthcoming).

608. *Rock crystal intaglio*. 25 × 20 mm. On the mount is the modern inscription: C. POMPEIUS.

In the Cabinet des Médailles, Paris.

BUST OF CONSTANTIUS GALLUS, in profile to the right. He wears the paludamentum over a cuirass. No laurel wreath or diadem.

He was identified by Chabouillet as VALENTINIAN I, Roman emperor A.D. 364–375; by Delbrück and Stucchi as CONSTANTIUS GALLUS, Roman emperor A.D. 351–354, whose coin types the person on the gem indeed resembles (cf. Delbrück, *op. cit.*, pl. 9; Stucchi, *op. cit.*, p. 205, figs. 5, 7; Bernoulli, *Röm. Ik.*, III, Münzt. IX, 6, 7 and my fig. 608a); by Alföldi (*loc. cit.*), as the young Julian the Apostate (cf. under my no. 106), by comparison with that on the coin issued while Julian was still Caesar (young, beardless), before he became Augustus; cf.

A.J.A. 66 (1962), pl. 118, 1, and my fig. 608b; and this identification is considered probable by Mr. J. P. C. Kent of the British Museum. The two brothers – Julian the Apostate and Constantius Gallus – evidently strikingly resembled each other.

Chabouillet, *Cat.*, no. 2107.

Delbrück, *Spätantike Kaiserporträts*, p. 158, pl. 75, 1.

Stucchi, *Boll. d'Arte*, 1951, p. 201, fig. 6 (on p. 205).

A. Alföldi, *A.J.A.*, 66 (1962), p. 403, pl. 118, 4a and 4b.

609. *Bloodstone intaglio*. 24 × 20 mm.

In the Walters Art Gallery, Baltimore, 42.1048.

BUSTS OF AN EMPEROR AND HIS WIFE, in profile to the right. He wears a laurel wreath; she has a diadem and drapery draped round her neck. The male head was identified by Stucchi as perhaps Constantine II, by R. Calza as perhaps Constantius Gallus. Mr. L'Orange, however, thinks that the physiognomy of this emperor differs from those of the Constantinian house, especially in the forms of the nose and chin.

The Walters Art Gallery, *Early Christian and Byzantine Art*, 1947, no. 564.

Stucchi, *Archeologia Classica*, II, 2, 1950, p. 208, pl. LXIII, 5.

R. Calza, *Iconografia romana del tardo impero* (forthcoming).

610. *Sardonyx intaglio*. 14 × 16 mm.

In the Cabinet des Médailles, Paris. Gift of the duc de Luynes in 1862.

BUST OF JULIAN THE APOSTATE, in profile to the right. He is bearded and wears a chlamys fastened on his right shoulder; also a beaded diadem, tied at the back and decorated with a rosette-like ornament in the centre, similar to that which appears on the coin portraits. His eyes are wide open, as if looking into the distance.

For the coin type cf. E. Babelon, 'L'Iconographie monétaire de Julian l'Apostate', *Revue numismatique*, s. IV, vol. III, 1903, p. 193; R. Jonas, *A.J.A.*, I, 1946, pl. xv; and my fig. 610a.

For a list of the sculptured heads and statues identified – more or less securely – as Julian the Apostate cf. now Scrinari, *loc. cit.*; A. Alföldi, *A.J.A.*, LXVI, 1962, pp. 403 ff., pls. 118, 119; Levêque, *Latomus*, XXII, 1913, pp. 74 ff. This is, as far as I know, the only extant gem with the portrait of this famous man as Augustus and therefore of signal importance. For a possible portrait of him as Caesar cf. no. 608.

Les Pierres gravées, Guide du visiteur (1930), p. 144, no. 161 (not illustrated); there identified as Julian the Apostate.

Scrinar, *Enciclopedia dell'arte antica*, III, 1960, p. 926, s.v. Giuliano l'Apostata (not illustrated).

In the Cades Collection of Impressions in the German Institute, Rome, no. 646.

611. *Garnet intaglio*, set in a gold fibula of the Longobardian period. 19 × 12 mm.

Found in the necropolis of Castel Trosino. In the Museo dell'Alto Medioevo, Rome.

BUST OF A BEARDED MAN, in profile to the right. He wears a tunic and a mantle fastened on the right shoulder with a fibula. Above the head is a cross, which should point to a period of the Christianization of Italy.

Identified by M. Calvani Marino as Flavius Stilicho (c. 365–408), general and statesman under Theodosius and Honorius, by comparison with the personage represented on the diptych of Stilicho in the Tesoro del Duomo of Monza, and dated c. A.D. 395; cf. Delbrück, *Die Consulardiptychen und verwandte Denkmäler* (1929), pp. 242 ff., no. 63, fig. 1.

The insertion of gems of the Roman period in medieval reliquaries is of course well known.

M. Calvani Marino, 'Una gemma incisa tardoromana', *Boll. d'Arte*, III–IV, 1965, pp. 153 ff., figs. 33, 34.

612. *Onyx cameo*. 'The Rothschild Cameo', set in a Byzantine or later mount. Diam. c. 150 mm.

In the collection of Baron de Rothschild, Paris. Acquired by Gustave de Rothschild in 1889 from the antiquaire Stanislas, who thought it came from Spain.

FRONTAL BUSTS OF HONORIUS AND HIS FIRST WIFE MARIA (?), shown side by side. Flavius Honorius, son of Theodosius the Great, and emperor of the Western empire, A.D. 395–423, wears a tunic, a cuirass, with pteryges on the sleeves, a paludamentum, and an ornamented wreath. His wife wears a chiton and a himation, as well as a wreath in her elaborately dressed hair. The pair has been differently identified, at first, by E. Babelon, as Justinian and Theodora, then by S. Reinach, as Honorius and Maria, which interpretation has been generally accepted. Recently Coche de La Ferté proposed Constans II and his wife. As the portraits of that late period tend to become more and more generalized and similar to one another, it is difficult to make certain identifications.

E. Babelon, *La Gravure des pierres fines* (1894), p. 188.

S. Reinach, *Gazette des Beaux-Arts*, 1926, I, pp. 187 ff.

Delbrück, *Spätantike Kaiserporträts*, pp. 206 ff., pl. 105, fig. 70; *Consulardiptychen* (1929), no. 66, pp. 258 ff., fig. 1, pl. 5.

G. Battaglia, 'Il cammeo d'Onorio e Maria', *Bull. comunale*, LIX, 1931, pp. 131 ff.

L'Orange, *Studien zur Geschichte des spätantiken Porträts* (1933), p. 77.

Felletti Maj, 'Contributo alla iconografia del IV secolo: il ritratto femminile', *Critica d'Arte*, VI, 1941, p. 85, pl. 49.

G. Bruns, 'Staatskameen des 4. Jhdt. n. Chr.', 104. *Berliner Winckelmannsprogramm*, 1948, pp. 31 f., fig. 27.

Coche de La Ferté, *Le Camée Rothschild, un chef-d'œuvre du IV^e siècle après J.-C.* (1957).

PORTRAITS OF UNKNOWN, THAT IS, UNIDENTIFIED PEOPLE, FROM THE REPUBLICAN PERIOD TO THE THIRD CENTURY A.D.

Republican period: nos. 613–615.

Augustan and Julio-Claudian periods: nos. 616, 616bis, 617.

Flavian period: nos. 618–619.

Early and middle of the second century A.D.: nos. 620–622.

Second half of the second century A.D.: nos. 623–625.

Third century A.D.: nos. 626–633.

613. *Glass intaglio*, imitating sard. 19 × 13 mm.

In the British Museum, 1923.4 – 1.803.

HEAD OF A MIDDLE-AGED MAN, in profile to the right. He is beardless, and has a serious expression.

Republican period.

For the physiognomy compare the head signed by Agathopous, no. 685 in my vol. I.

Walters, *Cat.*, no. 3225.

L. Curtius, *Röm. Mitt.*, XL, 1925, p. 303, no. 3.

614. *Sardonyx intaglio*. 14 × 11 mm.

In the Cabinet des Médailles, Paris.

HEAD OF A MIDDLE-AGED MAN, in profile to the left. He is beardless. A mantle appears at the back.

Republican period.

Chabouillet, *Cat.*, no. 2114.

615. *Amethyst intaglio*. Chipped in places. 29 × 23 mm.

In the Metropolitan Museum, New York, 11.195.6. Rogers Fund, 1911. Formerly in the Ludovisi Boncompagni Collection (as told me by the late Giorgio Sangiorgi), and in the Evans Collection.

BUST OF A BEARDLESS, ELDERLY MAN, partly bald, in profile to the right. Loosely draped round him is a mantle, of which he grasps a fold in his left hand. The size and quality of the amethyst and the fine workmanship make this an outstanding piece.

The portrait was identified by Vollenweider (loc. cit.) and tentatively by me (*M.M.A. Cat. of Gems*, no. 469 – following Vollenweider) as Julius Caesar. But in the absence of the usual attributes (laurel wreath, star, lituus) and an insufficient resemblance to the coin types (cf. fig. 460a) this seems hardly possible. Nor does the portrait represent, I think, the same person as that shown in Furtwängler, *Beschreibung*, nos. 5044–51, and *A.G.*, pl. XLIII, 8, 9, since he is definitely older. It seems best, therefore, to class him, for the present at least, among the unknowns.

Gallaeus, *Illustrum imaginum apud Fulvium Ursinum* (1598) (identified as Antisthenes).

Bellori, *Veterum illustrium philosophorum . . . imagines* (1685), identified as Antisthenes.

Richter, *M.M.A. Cat. of Gems*, 1920 ed., no. 217; 1956 ed., no. 469 (with other references).

Vollenweider, *Museum Helveticum*, XII, 1955, pp. 106 f.; 'Die Gemmenbildnisse Caesars', *Antike Kunst*, III, 1960, pp. 82 ff., pl. 12, 7, 8, pl. 13, 4.

F. S. Johansen, 'Antichi ritratti di Giulio Cesare', *Analecta Romana Istituti Danici*, IV, 1967, p. 12 ('not Julius Caesar').

616. *Red jasper intaglio*. 17 × 13 mm.

In the British Museum. Acquired from Castellani in 1872.

BUST OF A YOUNG MAN, represented as Hermes, in profile to the right. Or Hermes? At the back of the neck is a kerykeion. A chlamys is fastened on the right shoulder. In the field, in front of the head, is the inscription, written vertically and retrograde: 'Αγορανδρος . . . , Agorandros . . . , perhaps the name of the youth, or the owner of the stone? The face has slight portrait-like features.

Julio-Claudian period.

Walters, *Cat.*, no. 1418.

616bis. *Agate cameo*, light on dark ground. Cracked. Preserved height 6 cm.

In the collection of V. Pappalardo, Catania. Once in an old Austrian collection.

BUST OF A ROMAN, in profile to the right. He has shortish, wavy hair, and a serious expression.

The small bust form points to the Augustan period. The workmanship is of the first order. Resembles the coin portraits of M. Vipsanius Agrippa (cf. my no. 492), and perhaps intended to represent him.

Not before published. Here included with the owner's kind permission.

617. *Sardonyx cameo*, white on dark brown. 22 × 30 mm. In the Museum of Fine Arts, Boston, 27.752.

BUST OF A ROMAN, in profile to the left. His short hair is arranged in wavy strands, and he has whiskers.

Julio-Claudian period. Somewhat resembles Germanicus (cf. no. 499), as well as Drusus the Younger, (cf. no. 496), as pointed out to me by N. Bonacasa.

Chase, *Guide*, p. 161, fig. 219.

Chase-Vermeule, *Guide*, fig. 262.

618. *Dark intaglio*. 12 × 20 mm.

In the collection of the late Maxime Velay. From the Evans collection. From Athens.

BUST OF AN ELDERLY MAN, in profile to the left.

Flavian period – 'or perhaps period of Julius Caesar' (L'Orange).

Evans, *Gems, Selection*, no. 150, pl. VII ('somewhat resembling Galba').

619. *Brown chalcedony intaglio*, mounted in an eighteenth-century gold ring. 13 × 18 mm.

In the Museum of Fine Arts, Boston, 23.590. From the E. P. Warren Collection, who bought it in Edinburgh in 1915. It is said to have once belonged to the Bishop of Winchester.

HEAD OF AN ELDERLY ROMAN, in profile to the right.

Flavian period.

Beazley, *Lewes House Gems*, no. 120.

620. *Black jasper intaglio*. 13 × 16 mm.

In the Museum of Fine Arts, Boston, 23.591. From the Morrison Collection. Formerly in the possession of Saulini in Rome.

BUST OF A YOUNG MAN, in profile to the right. He has a short, stubble beard, and drapery on the shoulders. At the back is the inscription, in two vertical lines: Π. ΠΑΙΤΙΝΙ ΣΕΠΤΙΚΙΑΝ = Π. Παῖτινι(ος or ου). Σεπτικιαν(ος or ου) = P. Paetinius Septicianus, the name of the owner of the stone (cf. Beazley, loc. cit.).

Early second century A.D. Cf. the marble busts in the

Metropolitan Museum of Art, my *Roman Portraits* (1948), nos. 57, 65.

Furtwängler, *A.G.*, pl. XLIX, 24, and vol. III, p. 355 (dated in the late Republican period).

Morrison Sale Cat., pl. 2, no. 201.

Burlington Fine Arts Club Exh., 1904, no. O, 10.

Beazley, *Lewes House Gems*, no. 121.

621. *Sard intaglio*. Top of head missing; eye chipped. 12 × 15 mm.

In the Museum of Fine Arts, Boston, 21.1217. From the collection of E. P. Warren, who bought it in London in 1916.

BUST OF A MIDDLE-AGED MAN, in profile to the right. Drapery on left shoulder. At the back of the head is the inscription: GNTS ('perhaps ancient', Beazley, loc. cit.).

Early second century A.D.

Beazley, *Lewes House Gems*, no. 118.

622. *Sard intaglio*. 16 × 13 mm.

In the collection of the late Maxime Velay. From the Evans Collection. Once in the Guillot Collection (no. 280).

BUST OF A YOUNG MAN, in profile to the right. He is bearded, has short, curly hair, and features somewhat resembling the negro type.

Middle of the second century A.D.

Catalogue of the Guillot Collection, no. 280.

Evans, *Gems, Selection*, no. 154, pl. VII ('Marcus Aurelius').

623. *Bloodstone intaglio*. 13 × 20 mm.

In the British Museum. From the Sloane Collection.

THREE BUSTS, one male the other female, confronted, and between them the bust of a boy, presumably their son. All three busts are draped. Beneath each bust is the name of the individual, inscribed in Greek letters: of the man = Ἀντέρος, Anteros; of the woman = Φηλικιτάς, Felicitas; of the boy = Ἱέρων, Hieron. In front of the last two names are the letters Ν Ο Μ. Behind Anteros are the letters Ο Ι Κ = part of the name of the owner?

Second half of the second century A.D.

Furtwängler, *J.d.I.*, iii, 1888, p. 324 = *Kleine Schriften*, II, p. 246.

Walters, *Cat.*, 2056.

624. *Moss agate intaglio*. Piece missing at bottom. 19 × 22 mm.

In the Metropolitan Museum of Art, New York, 41.160.483. Bequest of William Getney Beatty, 1941.

TWO BUSTS, one male, the other female, facing each other, in profile to the right and left. The bust of the woman is much larger than that of the man, and yet both seem to be about the same age. She has drapery round her shoulders. The coiffure of the woman points to the time of the younger Faustina (died A.D. 175); cf. no. 560 and Bernoulli, *Röm. Ikon.*, II, 2, Münztafel V, 2, 3, 8, 9. For the male bust cf. Furtwängler, *Beschreibung*, no. 2340, and *A.G.*, pl. XLVIII, 14.

Second half of the second century A.D.

Richter, *M.M.A. Cat. of Engraved Gems*, 1956 ed., no. 491.

625. *Carnelian intaglio*, convex on both sides. 15 × 12 mm.

In the Metropolitan Museum of Art, New York, 81.6.201. Gift of John Taylor Johnstone, 1881. From the King Collection.

TWO BUSTS, one male, the other female, confronted, in profile to the right and left. Between them is an eagle perched on a wreathed altar, a wreath in his beak. The woman wears a chiton, a mantle, and a necklace. The man also wears a chiton and a mantle. From their heads and from behind their shoulders spring ears of wheat. On top of the woman's head is a crescent. The coiffure of the woman recalls that of Crispina, the wife of Commodus; cf. no. 568.

For other examples of wreathed altars on which an eagle is standing cf. Furtwängler, *Beschreibung*, nos. 5718 ff.; Walters, *British Museum Cat.*, no. 3387; and the coins, Mattingly, *British Museum Coins of the Roman Empire*, IV, pl. 101, nos. 5, 13.

Second half of the second century A.D.

King, *Antique Gems*, pl. III, 6; *Antique Gems and Rings*, I, p. 198, and II, copperplates, second group, III, 6.

Richter, *M.M.A. Cat. of Gems*, 1920 ed., no. 393; 1956 ed., no. 494.

626. *Sard intaglio*. 12 × 9 mm.

In the British Museum. From the Blacas Collection (Blacas 701).

BUST OF A YOUNGISH MAN, in profile to the left. He is bearded, has short, curly hair, and features of negro type. Period of Caracalla; early third century A.D.

Walters, *Art of the Romans*, pl. 48, no. 17; *Cat.*, no. 2067 ('of negro type').

627. *Sard intaglio*. 12 × 10 mm.

In the Collection of the late Maxime Velay. From the Maskelyne, Mertens-Schaffhausen, and Evans collections.

BUST OF AN ELDERLY MAN, in profile to the right. He has an aquiline nose, and wears a laurel wreath and a mantle fastened on the right shoulder.

Middle of the third century A.D.

Maskelyne, *Cat.*, pl. IV, no. 232.

Evans, *Gems, Selection*, no. 158 (not ill.).

628. *Sard intaglio*, set in an ancient gold ring. 12 × 15 mm.

In the Museum of Fine Arts, Boston, 21.1218. From the collection of E. P. Warren, who bought it in Rome about 1912. Said to have been found in or near Rome.

BUST OF AN ELDERLY ROMAN, in profile to the right. He has close-cropped hair, rendered by short strokes.

The type of ring, with massive hoop, belongs to the first to second century A.D.; cf. Marshall, *Cat. of Finger Rings*, p. XLVI, B XVI. According to Beazley, loc. cit., 'It is not quite certain that the stone belongs to the ring'. Indeed the manner in which the hair is rendered – by short strokes – would seem to point to the third century A.D. for the stone? 'Period of Decius' (L'Orange).

Beazley, *Lewes House Gems*, no. 119.

629. *Sard intaglio*. 22 × 16 mm.

In the British Museum. From the Blacas Collection (Blacas 544).

BUST OF A YOUNG MAN, in profile to the right. He has short hair, whiskers, and features resembling the negro type, i.e., thick lips and a thick nose.

Time of Alexander Severus (A.D. 222–235), whom he somewhat resembles.

King, *Arch. Journal*, XXIV, 1867, p. 215 ('Jugurtha').

Furtwängler, *A.G.*, pl. XLVIII, 12.

Delbrück, *Antike Porträts*, pl. LIX, 12 (dated third century A.D.).

Lippold, *Gemmen u. Kameen*, pl. 74, 1.

Walters, *Cat.*, no. 2066.

630. *Sard intaglio*. 15 × 13 mm.

In the British Museum. 1923.4–1.250.

BUST OF AN ELDERLY MAN, in profile to the right. He wears a cuirass. At the back protrudes what looks like a nail.

Cf. the replica on a chalcedony in the Collection de

Montigny (Vente, Paris, 1887), pl. 3, no. 325; also the similar head, also with a nail, on a sardonyx of unknown location, Furtwängler, *A.G.*, pl. XLVIII, 1. 'The nail is hard to explain. It may be a gentile emblem such as are found on Roman coins, conceivably, but by no means probably, that of the Atilian gens' (Beazley, loc. cit.). Could not the 'nail' be part of a dagger, of which the baldric appears on the other side of the neck?

Third century A.D.

Furtwängler, *A.G.*, pl. 47, no. 64.

Beazley, *Lewes House Gems*, pp. 98 f., pl. B, 11.

Walters, *Art of the Romans*, pl. 48, no. 16; *Cat.*, no. 2043.

631. *Nicolo intaglio*. 23 × 19 mm.

In the Metropolitan Museum, New York, 52.10. Gift of Rupert L. Joseph, 1952.

BUST OF A BEARDED MAN, in profile to the right. A mantle is draped over his left shoulder.

The style points to the period of the emperor Gallienus, A.D. 253–268; cf., e.g., Bernoulli, *Röm. Ikon.*, II, 3, Münztafel V, 10.

Richter, *M.M.A. Cat. of Gems*, 1956 ed., no. 499.

632. *Red jasper intaglio*. 12 × 14 mm.

In the collection of the late Maxime Velay. From the Evans Collection.

BUST OF A ROMAN LADY of the first half of the third century A.D., as indicated by the coiffure. In profile to the right. Drapery on shoulders, over a large crescent, 'indicating deification on death' (Evans).

Early third century A.D. Resembles Julia Domna and perhaps intended for her.

Evans, *Gems, Selection*, no. 157 (not ill.).

633. *Chalcedony intaglio*, set in a ring of gold foil. 16 × 13 mm.

In the Ashmolean Museum, Oxford, 1892.1597. Bought in Smyrna.

A MALE AND A FEMALE BUST, confronted. The heads are in profile views, to the right and the left, the bust parts are more or less frontal, and are draped. Between them is a star. Inscribed: Θεοδότου, 'of Theodotos', evidently the name of the owner.

Provincial work of the third century A.D. The coiffure of the woman resembles that of Julia Domna.

2 SIGNED GEMS

SIGNATURES OF ARTISTS

The signatures of artists are naturally of paramount interest. I have here, therefore, tried to assemble illustrations of all the extant signed works of the Roman period. When photographs were not available – e.g. because the gem was now ‘lost’, or could not be found in the Museum where it once was – I have taken recourse to reproductions in old publications or have had the impressions in the Cades Collection (see bibliography) photographed, and fortunately these were available in the German Institute in Rome. When the signature does not show up clearly in the photograph of the whole design, I have had the inscription photographed separately and enlarged, since a comparison of the styles of these signatures sometimes leads to important results (cf. *infra*).

The following is a short account of what these signatures *per se* teach us. Inevitably I shall sometimes repeat what I have said in my volume I about signatures of the Greek period – when this applies also to those of the Roman period, from which many more have come down to us.

The artist’s name appears either in the nominative, with or without the verb *ἐποίησεν* or *ἐποίησε*, ‘made it’; or in the genitive, with ‘the work of’, understood. Occasionally the name of the father is added, e.g., Aulos, the son of Alexas (cf. nos. 648, 649), or Eutyches, the son of Dioskourides (cf. no. 677). Once the place of origin is given: Eutyches, the son of Dioskourides, of Aigiai, made it (cf. no. 677); that is, Eutyches (and perhaps his father Dioskourides) came from Aigiai, in Cilicia, Asia Minor.

Generally the inscription reads from left to right in the impression, but the contrary also occurs. It is put in various places; written in either one or more lines; generally, in fact practically always, the letters are inconspicuous. And this is a useful criterion to distinguish a signature from the name of the owner, which is made prominent. In the earlier cameos the inscription is often in relief, in the later ones it is generally incuse.

It is noteworthy that the same artist does not always sign in the same way. Sometimes he uses the genitive form, at other times the nominative. This incidentally shows that even when the verb is omitted and only the name is given, it can refer to the maker, not to the owner. The forms of the letters in a signature, that is, the *style* of the signature is, it seems, almost always constant; and this of course furnishes a useful criterion for judging a signature – whether it is ancient, whether it is modern, and whether it is written by the same artist of that name. It will be seen, for instance, that in the case of no. 645, the signature ‘of Aspasio’ the forms of the letters and the style of the engraving are different from those on the other gems with that name; so that we must envisage two different artists called Aspasio, living in two different epochs – a not unnatural supposition, since Aspasio was a common name (cf. Pape, *Eigennamen*, s.v. Aspasio). In another case the name Aulos, known from several signatures, occurs on a gem in Paris (cf. my no. 126) in a different style, and is evidently the name of the owner of the stone. Occasionally – for instance in the apparently ancient signatures of Hyllos – the forms of the letters are not always the same (cf. Vollenweider, *St.* pp. 69 f.), and the question naturally arises whether there were more than one gem-engraver by that name.

Practically all the names of gem-engravers that have survived from the Roman period are Greek. The few that are not, e.g. Aulus, Quintus, Caius, Cnaius, Lucius, Rufus, Felix, are Latin praenomina (written in Greek: Aulos, Kointos, Gaios, Gnaioi, Leukios, Rouphos, Phelix) and were presumably adopted by

Greek freedmen. Saturninus (written Satorneinos) is the only extant Latin nomen of a gem-engraver; but it is a common slave name and may therefore also have belonged to a Greek.

As comparatively few gems bear the artist's signature, the question arises why were some gems signed, others not. Though many signed gems are of high quality, some are not, and some of the best intaglios and cameos are not signed. As in Attic vase-paintings, a signature was often due to the whim of the artist.

Both in the Renaissance and in the eighteenth and nineteenth centuries an ancient gem with an artist's signature was highly prized. The natural consequence was that forgers added such signatures both on genuine ancient gems and on their own works. As these signatures are often well cut, they have created great confusion for collectors and experts. To distinguish between ancient and modern signatures is, therefore, sometimes peculiarly difficult. Its study, it will be observed, went through several stages. A period of too great credulity, during the early, 'unscientific' age, was followed by one of too great scepticism – until Furtwängler in the late nineteenth century, after many years of intensive preparation, put this difficult study on a sound basis. But he too – quite naturally – sometimes changed his mind, wavering from time to time. Gradually, however, it may be said that we have reached a fairly reliable estimate. To show the difficulties in this field in early times I have made my bibliographies in this section more extensive than elsewhere; for instance I have regularly included a reference to H. Brunn's chapter on gem-engravers in his *Geschichte der griechischen Künstler* (2nd ed. 1889¹) – to indicate how even an archaeologist of the first rank continually went wrong in his judgment of authenticity.

The only gem-engraver of the Roman period mentioned by ancient writers whose work has survived is Dioskourides. Pliny (xxxvii, 38) and Suetonius (*Octavius*, 1) record that he was the maker of Augustus' seal. His work is among the best that the Roman period has produced, and he evidently trained three sons in his profession: Eutyches, Herophilos, and Hyllos, whose signatures appear on some extant gems.

Pliny (xxxvii, 8) also mentions Apollonides as one of the most famous gem-engravers belonging to the time after Alexander the Great. But no work with his signature has been preserved, though his name sometimes appears on forged gems. Cf. Brunn, *Geschichte der griechischen Künstler*, II, pp. 409 f.; Furtwängler, *J.d.I.*, IV, 1889, p. 74—*Kleine Schriften*, II, p. 278; Rossbach, *R.E.*, s.v. Apollonides, col. 121, no. 34. The name Apollonides written in Latin letters on a gem with the head of a silenos, in the British Museum (Walters, *Cat.*, no. 1576), is evidently ancient, but the name is that of the owner of the stone.

Of Kronios (Cronius), who is also mentioned by Pliny (xxxvii, 8) as a distinguished gem-engraver, nothing further is known; but there again the name appears in forged signatures; cf. Furtwängler, *J.d.I.*, IV, 1889, p. 75—*Kleine Schriften*, II, p. 75.

For the assignment of dates to the gem-engravers whose names have been preserved we have not only the statement that Dioskourides made Augustus' seal and the fact that three of his sons were active in the same profession (cf. *supra*), but also the evidence that several of these artists made portraits of famous Roman persons. Thus, Agathangelos engraved a portrait of Sextus Pompeius (cf. my no. 634), datable c. 40 B.C.; Epitynchanos signed a portrait of Germanicus (cf. my no. 674); Herophilos a portrait of Tiberius, emperor A.D. 14–37 (cf. my no. 675); Satorneinos a portrait perhaps of Antonia, the mother of Germanicus and the daughter of Mark Antony (cf. my no. 690); Skylax signed a portrait of Claudius, emperor A.D. 41–54 (cf. my no. 691); Euodos a portrait of Julia, the daughter of Titus (cf. my no. 676).

This covers the period of the late Republic and the first century A.D. That, however, competent gem-

¹ My references in the text are to the first edition, as explained in the Bibliography, p. 291.

engravers continued to work during the second and third and fourth centuries we know from the excellent portraits that have been preserved of emperors of those epochs – of Marcus Aurelius (cf. nos. 556, 557), Lucius Verus (cf. nos. 558, 559), Commodus (cf. nos. 564–567), Pertinax (no. 570), Septimius Severus and his family (cf. nos. 572 ff.), and Constantius II (cf. nos. 605–607). And if there were competent engravers of portraits in the later imperial period, they must surely have worked in the other fields of gem-engraving, to supply the representations of deities and mythological scenes so much coveted by the Romans. It seems likely, therefore, that the art of gem-engraving continued throughout imperial times, not – as has been thought – that it practically stopped during the second century A.D.

It has sometimes been attempted to attribute to the relatively few gem-engravers whose names accident has preserved other 'stylistically' related works. But since these engravers were copyists of former creations, dating from various periods (cf. pp. 3 ff.), this seems to me a precarious proceeding – just as it would be hazardous to attribute to the Roman sculptors who copied and adapted Greek works other statues by their 'style'. I have, therefore, here not attempted such attributions.

The following list of gem engravers of the Roman period known from their signatures is in large part compiled from Furtwängler's articles 'Studien über die Gemmen mit Künstlerinschriften', in the *Jahrbuch des Deutschen Archäologischen Instituts*, III, 1888, pp. 105 ff., IV, 1889, pp. 46 ff. (reprinted in *Kleine Schriften*, II (1913), and in his subsequent *Antike Gemmen* (1900), with only a few additions. The fact that after seventy years there are these relatively few additions and changes shows the fundamental character of Furtwängler's work. Cf. also Marie-Louise Vollenweider's *Steinschneidekunst und ihre Künstler in spät-republikanischer und Augusteischer Zeit* (1966), with some excellent illustrations (here abbreviated: *St.*).

In my list, arranged alphabetically (according to the Greek alphabet), I have given locations, as far as known, and references to the chief publications. Other details will be found in the descriptions of the individual pieces, of which the numbers are here added.

The entries marked with an asterisk are cameos, the others intaglios.

| ENGRAVER | WORK | PUBLICATIONS |
|-------------------------|--|---|
| AGATHANGELOS. No. 634. | Portrait of 'Sextus Pompeius'. Berlin. | Furtwängler, <i>A.G.</i> , pl. XLIX, 26, and <i>J.d.I.</i> , III, 1888, pp. 123 ff., pl. 3, no. 9; L. Curtius, <i>Röm. Mitt.</i> XLVII, 1932, pp. 210 f.; Vollenweider, <i>St.</i> , pl. 29, 1. |
| AGATHEMEROS. No. 635. | Head of Sokrates. Collection of the Duke of Devonshire. | Furtwängler, <i>A.G.</i> , pl. I, 2, and <i>J.d.I.</i> , III, 1888, pl. II, no. 25, and IV, 1889, p. 73. |
| ALEXAS. No. 636. | *Sea monster, London. | Furtwängler, <i>J.d.I.</i> , IV, 1889, p. 52; Walters, <i>B.M.Cat.</i> , no. 3553; Vollenweider, <i>St.</i> , pl. 30, 3. |
| ANTEROS. No. 637. | Herakles and Bull. Collection of the Duke of Devonshire. | Furtwängler, <i>A.G.</i> , pl. XLIX, 13, and <i>J.d.I.</i> , III, 1888, pp. 323 f., pl. 10, no. 15. |
| No. 638. | *Fragment, London. | Vollenweider, <i>St.</i> , pl. 38, 1, 3. Walters, <i>Cat.</i> , no. 3564; Vollenweider, <i>St.</i> , I, pl. 38, 2, 4. |
| APOLLONIOS II. No. 639. | Artemis. Naples. | Furtwängler, <i>A.G.</i> , pl. XLIX, 8, and <i>J.d.I.</i> , III, p. 320 f., pl. 10, no. 8; Vollenweider, <i>St.</i> , pl. 37, 1, 2. |
| No. 641. | Portrait of man. New York. | Richter, <i>Collection Latomus</i> , II, p. 296, and <i>Three Critical Periods</i> , fig. 123; <i>M.M.A. Cat. of Gems</i> (1956), no. 474. |
| No. 640. | Fragment. Paris. | Babelon, <i>Coll. Pauvert de la Chapelle</i> , no. 159. |

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| ASPASIOS I. No. 642. | Bust of the Athena Parthenos. Rome (formerly Vienna). | Furtwängler, <i>A.G.</i> , pl. XLIX, 12, and <i>J.d.I.</i> , III, 1888, pl. 10, no. 10, and IV, 1889, pp. 46 ff.; Richter, <i>Three Critical Periods</i> , fig. 127; Vollenweider, <i>St.</i> , pl. 22, 3, 4. |
| No. 643. | Herm of Dionysos. London. | Furtwängler, <i>A.G.</i> , pl. XLIX, 15, and <i>J.d.I.</i> , III, 1888, pl. 10, no. 11, and IV, 1889, p. 48; Dalton, <i>Post-Classical Gems</i> , no. 701; Vollenweider, <i>St.</i> , pl. 22, 1, 2. |
| No. 644. | Fragment, bust of Sarapis (?). Florence. | Furtwängler, <i>J.d.I.</i> , III, 1888, pl. 10, n. 9; Vollenweider, <i>St.</i> , pl. 21, 4. |
| ASPASIOS II. No. 645. | Portrait of man. New York. | Richter, <i>Studies presented to David M. Robinson</i> , pp. 720 f., pl. 85, 2, <i>M.M.A. Cat. of Gems</i> , no. 493; Vollenweider, <i>St.</i> , pl. 21, 1-3, 6. |
| AULOS. No. 646. | Upper part of a nymph (?). Formerly in the Ludovisi Collection. Present location not known. | Furtwängler, <i>A.G.</i> , pl. XLIX, 31, and <i>J.d.I.</i> , III, 1888, pl. 10, no. 16, and IV, 1889, p. 55; Vollenweider, <i>St.</i> , pl. 32, 6, 7. |
| No. 653. | Aphrodite and Eros. London. | Furtwängler, <i>A.G.</i> , pl. XLIX, 17, and <i>J.d.I.</i> , III, 1888, pl. 10, no. 14, and IV, 1889, p. 53; Dalton, <i>Post-Classical Gems</i> , no. 643; Vollenweider, <i>St.</i> , pl. 31, 1. |
| No. 647. | Head of satyr. Present location not known. | Furtwängler, <i>A.G.</i> , pl. XLIX, 23, and <i>J.d.I.</i> , III, 1888, pl. 10, no. 21, and IV, 1889, p. 54, no. 6; Vollenweider, <i>St.</i> , pl. 33, 3. |
| No. 650. | Eros seated by trophy. London. | Furtwängler, <i>A.G.</i> , pl. XLIX, 27, and <i>J.d.I.</i> , IV, 1889, p. 56; Vollenweider, <i>St.</i> , pl. 33, 1, 2, 4. |
| No. 651. | Eros nailing butterfly to tree trunk. The Hague. | Furtwängler, <i>J.d.I.</i> , IV, 1889, p. 53; Vollenweider, <i>St.</i> , pl. 31, 3, 6. |
| No. 652. | *Eros bound. Present location not known. | Furtwängler, <i>A.G.</i> , pl. LVII, 9, and <i>J.d.I.</i> , III, 1888, pl. 10, no. 18, and IV, 1889, p. 54, no. 7; Dalton, <i>Post-Classical Gems</i> , no. 659. |
| No. 654. | Bearded man. Paris. | Furtwängler, <i>A.G.</i> , pl. I., 8. |
| AULOS (?) | Quadriga. Berlin (modern glass cast from lost original). Not here included. | Furtwängler, <i>J.d.I.</i> , III, 1888, pp. 131 f., pl. 3, no. 11. |
| | Horseman. Florence. Not here included. | Furtwängler, <i>J.d.I.</i> , III, 1888, pl. 10, no. 23, IV, 1889, p. 54, no. 5 (but in <i>A.G.</i> , III, p. 358, note 1, inscription considered of doubtful authenticity). |
| AULOS, SON OF ALEXAS. No. 648. | *Poseidon and Amymone. London. | Furtwängler, <i>J.d.I.</i> , IV, 1889, p. 51, pl. 2, no. 3; Walters, <i>B.M.Cat.</i> , no. 3723; Vollenweider, <i>St.</i> , pl. 30, 1, 2. |
| No. 649. | *Poseidon and Amymone, fragmentary. Paris. | Furtwängler, <i>J.d.I.</i> , IV, 1889, pl. 2, no. 4; Babelon, <i>Coll. Pauvert de la Chapelle</i> , no. 152. |
| GAIOS (Caius). No. 655. | Head of dog Sirius. Boston. | Furtwängler, <i>A.G.</i> , pl. I., 4, and <i>J.d.I.</i> , IV, 1889, p. 54; Beazley, <i>Lewes House Gems</i> , no. 114. |
| GNAIOS. No. 656. | Head of Herakles. London. | Furtwängler, <i>A.G.</i> , pl. XLIX, 20, and <i>J.d.I.</i> , III, 1888, pp. 314 f., pl. 10, no. 6; Walters, <i>B.M.Cat.</i> , no. 1892; Vollenweider, <i>St.</i> , pl. 12, 1, 2, 4. |
| No. 657. | Diomedes. Collection of the Duke of Devonshire. | Furtwängler, <i>A.G.</i> , pl. XLIX, 2, and <i>J.d.I.</i> , III, 1888, p. 315, pl. 8, no. 27; Vollenweider, <i>St.</i> , pl. 41, 1, 2. |
| No. 658. | Muse. London. | Furtwängler, <i>A.G.</i> , pl. XLIX, 28, and <i>J.d.I.</i> , III, 1888, p. 317. |
| No. 660. | Athlete. Once Marlborough Collection. Present location not known. | Furtwängler, <i>A.G.</i> , pl. I., 9, and <i>J.d.I.</i> , III, 1888, pp. 315 f., pl. 10, no. 12; Vollenweider, <i>St.</i> , pl. 42, 5. |
| No. 659. | Portrait of a Hellenistic queen. New York. | Richter, <i>Cat. of Gems</i> , 1920 ed., no. 218, 1956 ed., no. 463; Vollenweider, <i>St.</i> , pl. 45, 1-3. |

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| No. 659 bis. | Portrait of Marc Antony. Ionides Collection. | Boardman, <i>Engraved Gems, Ionides Collection</i> , no. 18. |
| DALION. No. 662. | Head of youth. Florence. | Furtwängler, <i>A.G.</i> , pl. XLIX, 3, and <i>J.d.I.</i> , iv, 1889, pp. 65 f. |
| No. 661. | Nereid. The Hague. | Furtwängler, <i>A.G.</i> , pl. XLIX, 30. |
| DIODOTOS. No. 663. | *Head of Medusa. Paris. | Furtwängler, <i>J.d.I.</i> , iv, 1889, pl. 2, no. 6; Babelon, <i>Collection Pauvert de la Chapelle</i> , no. 163; Vollenweider, <i>St.</i> , pl. 18, 5. |
| DIOSKOURIDES. No. 664. | Diomedes. Collection of the Duke of Devonshire. | Furtwängler, <i>A.G.</i> , pl. XLIX, 1, and <i>J.d.I.</i> , iii, 1888, pp. 220 ff., pl. 8, no. 26; Vollenweider, <i>St.</i> , pl. 62. |
| No. 668 | Hermes with head of ram. London. | Furtwängler, <i>A.G.</i> , pl. XLIX, 6, and <i>J.d.I.</i> , iii, 1888, p. 220, no. 3, pl. 8, no. 23. |
| No. 667. | Hermes in front view. Cambridge. | Furtwängler, <i>A.G.</i> , pl. XLIX, 10=pl. II, 21, and <i>J.d.I.</i> , iii, 1888, pp. 218 ff., pl. 8, no. 22; Dalton, <i>Post-Classical Gems</i> , no. 615; Vollenweider, <i>St.</i> , pl. 66, 1-4. |
| No. 671. | Io. Florence. | Furtwängler, <i>A.G.</i> , pl. XLIX, 9, and <i>J.d.I.</i> , iii, 1888, pp. 222 ff., pl. 8, no. 25; Vollenweider, <i>St.</i> , pl. 67, 1, 4. |
| No. 672. | Head of Demosthenes. Private Collection. | Furtwängler, <i>A.G.</i> , pl. XLIX, 7, and <i>J.d.I.</i> , iii, 1888, p. 222, no. 5, pl. 8, no. 24; Richter, <i>Three Critical Periods</i> , fig. 125; Vollenweider, <i>St.</i> , pl. 57, 1-3, 5. |
| No. 665. | *Herakles roping Kerberos. Berlin. | Furtwängler, <i>A.G.</i> , pl. LN, 5, and <i>J.d.I.</i> , iii, 1888, pp. 106 ff., pl. 3, no. 1; Vollenweider, <i>St.</i> , pl. 61, 3, 4. |
| No. 670. | Fragment, Symplegma. Present location not known. | Furtwängler, <i>A.G.</i> , pl. LVII, 8. Vollenweider, <i>St.</i> , pl. 68, 7. |
| No. 666. | Achilles. Naples. | Furtwängler, <i>A.G.</i> , vol. III, p. 356, fig. 197; Vollenweider, <i>St.</i> , pl. 63, 1, 3, 4. |
| No. 669. | Fragment. Bellerophon mastering Pegasus. Boston. | Beazley, <i>Lewes House Gems</i> , p. 85, fig. 6; Vollenweider, <i>St.</i> , pl. 68, 6. |
| No. 673. | Head of an Amazon. Collection of V. Pappalardo. Catania. | Not before published. |
| EPITYNCHANOS. No. 674. | *Portrait of Germanicus. London. | Furtwängler, <i>J.d.I.</i> , iii, 1888, pl. no. 1; Walters, <i>B.M.Cat.</i> , no. 3592; Vollenweider, <i>St.</i> , pl. 88, 4. |
| EUODOS. No. 676. | Portrait of Julia Titi. Paris. | Furtwängler, <i>A.G.</i> , pl. XLVIII, 8, and <i>J.d.I.</i> , iii, 1888, pp. 319 f., pl. 11, no. 4. |
| EUTYCHES (son of Dioskourides). No. 677. | Bust of Athena. Berlin. | Furtwängler, <i>A.G.</i> , pl. XLIX, 11, and <i>J.d.I.</i> , iii, 1888, pp. 304 f., pl. 10, no. 3; Vollenweider, <i>St.</i> , pl. 72, 1, 2. |
| HEROPHILOS (son of Dioskourides). No. 675. | Portrait of Tiberius. Vienna. | Furtwängler, <i>A.G.</i> , vol. III, p. 319, fig. 162, and <i>J.d.I.</i> , iii, 1888, pl. II, no. 2; Eichler and Kris, <i>Kameen</i> , no. 12; Vollenweider, <i>St.</i> , pl. 69, 1. |
| KLEON. No. 679. | Head of Amazon. Wiesbaden. | Furtwängler, <i>A.G.</i> , pl. LXI, 37. |
| No. 678. | Apollo. Present location not known. | Furtwängler, <i>A.G.</i> , vol. II, p. 276. |
| KOINOS. No. 680. | Youth with dog. Present location not known. | Furtwängler, <i>J.d.I.</i> , iii, 1888, pl. 10, no. 20, and iv, 1889, p. 51. |
| KOINTOS (Quintus), son of Alexas. No. 681. | Fragment. Florence. | Furtwängler, <i>J.d.I.</i> , iii, 1888, pl. 10, no. 19, and iv, 1889, pp. 56 f. |
| LEUKIOS (Lucius). No. 682. | Nike in chariot. Present location not known. | Furtwängler, <i>J.d.I.</i> , iii, 1888, pl. 10, no. 25. |
| MIDIAS. No. 683. | *Griffin. Paris. | Furtwängler, <i>A.G.</i> , pl. LVII, 4; Babelon, <i>Cat. des Camées</i> , pl. 18, no. 182. |
| MYKON. No. 684. | Muse. Fitzwilliam Museum, Cambridge. | Furtwängler, <i>A.G.</i> , pl. I, 14. |
| No. 685. | Portrait of a man. Present location not known. | Furtwängler, <i>J.d.I.</i> , iii, 1888, pp. 317 f., pl. 10, no. 22. |
| PAMPHILOS. No. 686. | Achilles. Paris. | Furtwängler, <i>A.G.</i> , pl. XLIX, 18, and <i>J.d.I.</i> , iii, 1888, pp. 321 f., pl. 10, no. 4; Vollenweider, <i>St.</i> , pl. 16, 6-8. |

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| No. 687. | Head of Medusa. Paris. | Furtwängler, <i>A.G.</i> , pl. XLIX, 16; Vollenweider, <i>St.</i> , pl. 16, 4, 5, pl. 17, 1. |
| POLYKLEITOS. No. 688. | Diomedes. Present location not known. | Furtwängler, <i>J.d.I.</i> , III, 1888, p. 314, pl. 8, no. 28. |
| RUFUS (Ρούφος). No. 689. | *Nike with quadriga. Leningrad. | Furtwängler, <i>A.G.</i> , pl. LVII, 6, and <i>J.d.I.</i> , III, 1888, pl. 11, no. 10, and IV, 1889, pp. 60 f.; Vollenweider, <i>St.</i> , pl. 19, 1, 2. |
| SATORNEINOS (Saturninus). No. 690. | *Portrait, perhaps of Antonia. Paris. | Furtwängler, <i>J.d.I.</i> , III, 1888, pp. 318 f., pl. 11, no. 3; Vollenweider, <i>St.</i> , pl. 85, 1, 2, 4. |
| SKYLAX. No. 693. | Satyr. Present location not known. | Furtwängler, <i>A.G.</i> , pl. XII, 26, and <i>J.d.I.</i> , III, 1888, pl. 10, no. 24; IV, 1889, p. 49; Vollenweider, <i>St.</i> , p. 79. |
| No. 692. | *Herakles playing the kithara. Once in the Collection of Baron Roger. Paris. | Furtwängler, <i>A.G.</i> , pl. LVII, 10, and <i>J.d.I.</i> , IV, 1889, pp. 49 f., and III, 1888, pl. 11, 6; Vollenweider, <i>St.</i> , pl. 92, 1, 3. |
| No. 691. | Head of Claudius. Hermitage. | Vollenweider, <i>St.</i> , pl. 92, 2, 4, 5. |
| SOLON. No. 694. | Head of Medusa. London. | Furtwängler, <i>A.G.</i> , pl. XI, 18, and <i>J.d.I.</i> , III, 1888, pp. 309 ff., pl. 11, no. 9; Walters, <i>B.M.Cat.</i> , no. 1829; Vollenweider, <i>St.</i> , pl. 45, 1, 2. |
| No. 697. | Bust of a nymph (?). Berlin. | Furtwängler, <i>A.G.</i> , pl. XXXVI, 30, and <i>J.d.I.</i> , III, 1888, pp. 121 ff., pl. 3, no. 8; Vollenweider, pl. 51, 2. |
| No. 696. | Diomedes. Present location not known. | Furtwängler, <i>A.G.</i> , pl. XLIX, 5, and <i>J.d.I.</i> , III, 1888, pp. 308 f., pl. 8, no. 29; Vollenweider, <i>St.</i> , pl. 49, 1. |
| No. 695. | Herakles. Naples. | Furtwängler, <i>A.G.</i> , vol. III, p. 354, fig. 196; Vollenweider, <i>St.</i> , pl. 47, 1, 2, 7. |
| No. 698. | Eros. Present location not known. | Stosch, <i>Gemmae antiquae caelatae</i> , pl. 64; Furtwängler, <i>A.G.</i> , vol. III, p. 355. |
| SOSOKLES. No. 699. | Head of Medusa. London. | Furtwängler, <i>A.G.</i> , pl. XLIX, 14, and <i>J.d.I.</i> , III, 1888, pp. 214 f., pl. 8, no. 18; Dalton, <i>Post-Classical Gems</i> , no. 792; Vollenweider, <i>St.</i> , pl. 18, 1, 2. |
| SOSTRATOS. No. 702. | Nike sacrificing bull. London. | Furtwängler, <i>A.G.</i> , pl. XLIX, 19, and <i>J.d.I.</i> , IV, 1889, p. 63; Vollenweider, <i>St.</i> , pl. 27, 2, 8. |
| No. 703. | Aphrodite and Adonis. Sangiorgi Collection, Rome. | Sangiorgi, <i>Röm. Mitt.</i> , XLVIII, 1933, pp. 290 ff., pl. 49, no. 3, fig. 1; Vollenweider, <i>St.</i> , pl. 25, 8. |
| No. 700. | *Eos or Nike in chariot. Naples. | Furtwängler, <i>A.G.</i> , pl. LVII, 5, and <i>J.d.I.</i> , III, 1888, pl. 11, no. 8; IV, 1889, p. 62; Vollenweider, <i>St.</i> , pl. 26, 1, 2. |
| No. 701. | *Eros with chariot drawn by two panthers. London. | Furtwängler, <i>A.G.</i> , pl. LVII, 7, and <i>J.d.I.</i> , IV, 1889, p. 63; Walters, <i>B.M.Cat.</i> , no. 3462; Vollenweider, <i>St.</i> , pl. 24, 1-3. |
| No. 704. | Fragment, female head. Paris. | Babelon, <i>Coll. Pauvert de la Chapelle</i> , no. 158; Vollenweider, <i>St.</i> , pl. 27, 5, 10. |
| TEUKROS. No. 705. | Herakles and nymph. Florence. | Furtwängler, <i>A.G.</i> , pl. XLIX, 25, and <i>J.d.I.</i> , III, 1888, p. 323, pl. 10, no. 13; Vollenweider, <i>St.</i> , pl. 31, 3-5. |
| TRYPHON. No. 706. | *Wedding of Eros and Psyche. Boston. | Furtwängler, <i>A.G.</i> , pl. LVII, 11, and <i>J.d.I.</i> , III, 1888, pl. 11, no. 5, and IV, 1889, pp. 58 f.; Vollenweider, <i>St.</i> , pl. 28, 1. |
| HYLLOS (son of Dioskourides). No. 709. | *Bust of a satyr. Berlin. | Furtwängler, <i>A.G.</i> , pl. LIII, 2, and <i>J.d.I.</i> , III, 1888, pp. 110 ff., pl. 3, no. 2; Vollenweider, <i>St.</i> , pl. 80, 1-3. |
| No. 712. | Theseus. Berlin. | Furtwängler, <i>A.G.</i> , pl. XLIX, 21, and <i>J.d.I.</i> , III, 1888, pp. 129 ff., pl. 3, no. 10; Vollenweider, <i>St.</i> , p. 69. |
| No. 708. | Head of Apollo. Leningrad. | Furtwängler, <i>A.G.</i> , pl. XLIX, 29, and <i>J.d.I.</i> , III, 1888, pp. 306 f., pl. 10, no. 1; Vollenweider, <i>St.</i> , pl. 81, 1, 3. |

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| No. 707. | Portrait of a barbarian. Florence. | Furtwängler, <i>J.d.I.</i> , III, 1888, p. 307, pl. 10, no. 2; Vollenweider, <i>St.</i> , pl. 79, 1, 4, 6. |
| No. 711. | Comic mask. Paris. | Furtwängler, <i>J.d.I.</i> , IV, 1889, pp. 86 ff.; Babelon, <i>Coll. Pauvert de la Chapelle</i> , no. 126; Vollenweider, <i>St.</i> , pl. 78, 3, 5. |
| No. 716. | Lion. Cyprus. | <i>Cyprus Review</i> , IX, 2, 1953, pp. 8 ff.; <i>Fatti Archeologici</i> , VIII, 1953, no. 258, fig. 2; Vollenweider, <i>St.</i> , pl. 77, 6. |
| No. 715. | Bull. Paris. | Furtwängler, <i>A.G.</i> , pl. XLV, 11, and <i>J.d.I.</i> , III, 1888, p. 307; Vollenweider, <i>St.</i> , pl. 78, 1, 2, 4. |
| No. 713. | Triton and Nereid, Boston. | Furtwängler, <i>A.G.</i> , pl. LXV, 27; Vollenweider, <i>St.</i> , pl. 77, 1, 2. |
| No. 714. | Nereid on dragon. Lost. | Vollenweider, <i>St.</i> , pl. 77, 5. |
| No. 710. | Bust of a female figure. Leningrad. Inscribed ΥΑΛ. | Maximova, <i>The ancient engraved gems of the Hermitage</i> , p. 47, no. 5. |
| No. 710bis. | Dionysos. Ionides Collection. Inscribed ΥΑΛ. | Boardman, <i>Engraved Gems, Ionides Collection</i> , no. 31. |
| [HYLLOS] OR [AU]LOS. No. 717. | Cock treading a hen. Berlin. | Furtwängler, <i>J.d.I.</i> , III, 1888, p. 133, pl. 3, no. 13; Vollenweider, <i>St.</i> , pl. 33, 7, 9. |
| HYPERECHIOS. No. 719. | Lion. Boston. | Furtwängler, <i>A.G.</i> , pl. I, 6, pl. LXIII, 34, and <i>J.d.I.</i> , IV, 1889, pp. 64 ff.; Beazley, <i>Lewes House Gems</i> , no. 115. |
| No. 718. | Head of Sokrates (?). Berlin. | Siecking, in Pauly-Wissowa, <i>R.E.</i> , IX, s.v. Hyperechios (5), col. 281; Beazley, <i>Lewes House Gems</i> , p. 97. |
| (PHELIX) Felix. No. 720. | Odysseus and Diomedes. Formerly in the Marlborough, Story-Maskelyne, and Spencer Churchill Collections. Ashmolean Museum. Oxford. | Furtwängler, <i>A.G.</i> , pl. XLIX, 4, and <i>J.d.I.</i> , III, 1888, pp. 312 ff., pl. 10, no. 7; Vollenweider, <i>St.</i> , pl. 39, 1, 2. |
| PHILEMON. No. 721. | Theseus. Vienna. | Furtwängler, <i>A.G.</i> , pl. XLIX, 22, and <i>J.d.I.</i> , III, 1888, pp. 324 ff., pl. 10, no. 5; Vollenweider, <i>St.</i> , pl. 40, 2, 6. |

All that is known about these artists is contained in the few general remarks at the beginning of this chapter and in the lists of their names. We have no Vasari with accounts of their lives; and though Pliny gives lengthy discussions of the gem stones (cf. vol. I p. 8), the only gem-engraver he mentions is Dioskourides, and this in connection with Augustus. Dioskourides must of course have been distinguished to have been chosen by the emperor for the making of his sealring, and this is borne out by his extant work. He evidently trained three sons in his profession – Eutyches, Gaios, and Herophilos – and one of them says in his signature that he came from Cilicia, and that may have been the original home also of Dioskourides (cf. p. 129).

In addition to these meagre facts, however, we have the precious source of information derived from the extant signed works of these artists. Thereby we can judge their style, their execution, and their compositions. They teach us that in general these engravers were not unlike the sculptors and painters and metalworkers of the time; that is, able in execution, but rarely original in style or composition – with the important exception of the field of portraiture, where they could produce original masterpieces – and that applies also of course to the unsigned portraits.

634. *Carnelian intaglio*. 20 × 16 mm.

In the Staatliche Museen, Berlin. Acquired in 1834. Said to have been found near the tomb of Caecilia Metella on the Appian Way.

HEAD PROBABLY OF SEXTUS POMPEIUS, in profile to the left. Died 35 B.C. Below is the inscription: 'Αγαθαγγέλου, 'of Agathaneglos', evidently the signature of the artist.

For the coin type of Sextus Pompeius cf. Bernoulli, *Röm. Ikon.*, I, Münztafel I, 51, 52; Imhoof-Blumer, *Porträtköpfe*, pl. I, 4; and my figs. 458, 459.

The identification of the Berlin engraving as Sextus Pompeius was first made by Abbate Venuti in Venuti-Borioni, *Collectanea antiquitatum Romanarum*, 1736, pl. 68, p. 48, and has been accepted and contradicted since. To my eyes the resemblance to the coin type makes the identification probable.

Venuti Borioni (1736), loc. cit.

Bracci, *Memorie*, I, pp. 25 ff., pl. 5.

Brunn, *Geschichte der griech. Künstler*, II, pp. 539 ff.

Furtwängler, *J.d.I.*, III, 1888, pp. 123 ff., pl. 3, 9 – *Kleine Schriften*, II, pp. 167 ff., pl. 25, 9; *Beschreibung*, no. 6984; *A.G.*, pl. XLVII, 40, and pl. XLIX, 26.

Bernoulli, *Röm. Ikon.*, I, pp. 225 f.

Hekler, *Die Bildniskunst der Griechen und Römer*² (1912), p. XX, fig. 8.

Lippold, *Gemmen u. Kameen*, pl. 71, 5.

L. Curtius, *Röm. Mitt.*, XLVII, 1932, pp. 210 ff.

F. Poulsen, *Römische Privatporträts und Prinzenbildnisse* (1939), pp. 4 ff.

Greifenhagen, *Berliner Museen*, Sonderheft, 1960, p. 16, fig. 9.

Vollenweider, *St.*, pl. 29, I, p. 39, with note 4.

635. *Carnelian intaglio*. Surface corroded. 11 × 13 mm.

In the collection of the Duke of Devonshire at Chatsworth.

BUST OF SOKRATES, in profile to the right. He is bearded, bald, and his hair is longish at the back. Drapery on shoulder. At the back and bottom is the inscription: 'Αγαθήμερος, 'Agathemeros', presumably the signature of the artist (so Furtwängler).

Bracci, *Memorie*, I, pl. 6.

Raspe, 10240.

Reinach, *Pierres gravées*, p. 157, pl. 132.

Brunn, *Geschichte der griech. Künstler*, II, p. 592.

Furtwängler, *J.d.I.*, III, 1888, p. 73, pl. 11, no. 25 – *Kleine Schriften*, II, p. 276, pl. 28, no. 25; *A.G.*, pl. I, 2.

636. *Onyx cameo*. Right side missing. 22 × 13 mm.

In the British Museum, 68.5–20.15. Acquired from the Pulskey Collection in 1868.

SEA-MONSTER. Only the left side remains, showing the forepart of the monster with a dragon-like head, carrying an oar, and swimming to the left. The sea is indicated by wavy ridges. On the side is the inscription in relief: 'Αλεξᾶ, 'of Alexas', presumably the name of the artist.

Brunn, *Geschichte der griech. Künstler*, II, p. 543.

Furtwängler, *J.d.I.*, IV, 1889, p. 51 – *Kleine Schriften*, II, pp. 253 f.

Babelon, *La Gravure* (1894), p. 166; *Cat. des Camées*, p. 66; pl. II; in Daremberg and Saglio, *Dict. des Ant.*, II, p. 1479. Walters, *Cat.*, no. 3553.

Vollenweider, *St.*, pl. 30, 3, p. 40, with note 10.

637. *Aquamarine intaglio*. Facetted. 23 × 15 mm.

In the Collection of the Duke of Devonshire, Chatsworth.

HERAKLES CARRYING A BULL on his left shoulder. He is nude except for the lion's skin, which hangs from his left arm. Below is the inscription 'Αντέρωτος, 'of Anteros', evidently the signature of the artist.

For the motif cf. Furtwängler in Roscher's *Lexikon*, I, cols. 2243 ff., and the glass gems in Berlin, Furtwängler, *Beschreibung*, nos. 4189–4192; also *Musée Fol.*, II, pl. 46, nos. 6, 7.

Bracci, *Memorie*, I, pl. 19.

Brunn, *Geschichte der griech. Künstler*, II, p. 545.

S. Reinach, *Pierres gravées*, p. 159, 9, pl. 132, (with other references to old publications).

Furtwängler, *J.d.I.*, III, 1888, pp. 320 f., pl. 10, no. 15 – *Kleine Schriften*, pp. 245 f., pl. 27, no. 15; *A.G.*, pl. XLIX, 13, and vol. III, p. 358.

Lippold, *Gemmen u. Kameen*, pl. 35, 4.

Vollenweider, *St.*, pls. 38, I, 3 and 40, I, pp. 43 f., with note 37.

638. *Fragment of a sardonyx cameo*. 11 × 23 mm.

In the British Museum, 90.6–1.20. Acquired from the Carlisle Collection in 1890.

APHRODITE AND PARIS (?). All that remains is a female head, and facing it a head with a Phrygian cap and a right hand lifting a fold of drapery, and, above, the branch of a tree from which hangs a quiver. In the field, to the right of the cap are the letters 'ΑΥ and below them an ε = 'Αυτ[έρως] ε[ποίησεν]?, as indeed suggested by Babelon, Walters, and Vollenweider.

Babelon, *La Gravure*, p. 170; in Daremberg and Saglio, *Dict. des Ant.*, II, p. 1470.

Walters, *Cat.*, no. 3564.

Vollenweider, *St.*, pl. 38, 2, 4, p. 44, with note 39.

639. *Amethyst intaglio*. 25 × 14 mm.

In the National Museum, Naples, inv. 26070 (MND 1134). Once in the possession of Orazio Tigrini and of Fulvius Ursinus. First mentioned in 1585.

ARTEMIS, standing, in profile to the right, by a pillar, and holding a burning torch upside down with both hands. She wears a short, girded chiton with overfold, and high boots. Her bow and quiver are hanging down her back. In front and at the back are rocks. Ground line.

Along the pillar is the inscription 'Απολλωνίου, 'of Apollonios', evidently the signature of the artist.

Probably a copy of a Praxitelean statue.

Bracci, *Memorie*, I, pl. 26.

Brunn, *Geschichte der griech. Künstler*, II, p. 472.

S. Reinach, *Pierres gravées*, p. 160, no. 12, pl. 132 (with more references to the old literature); *Rev. arch.*, XXV, 1894, p. 291. Furtwängler, *J.d.I.*, III, 1888, pp. 320 f., pl. 10, 8 – *Kleine Schriften*, II, pp. 242 f., pl. 27, 8; *A.G.*, pl. XLIX, 8, and vol. III, p. 357.

Lippold, *Gemmen und Kameen*, pl. 23, 2.

Vollenweider, *St.*, pl. 37, I, 2, p. 43, with note 35.

640. *Fragment of a carnelian intaglio*. 11 × 6 mm.

In the Cabinet des Médailles, Paris. Gift of Pauvert de La Chapelle in 1899. Once in the possession of the antiquarian Martinetti.

All that remains is a piece of drapery and the inscription: ['Απ]ολλωνίου, 'of Apollonios', evidently the signature of the artist.

Babelon, *Catalogue de la Collection Pauvert de La Chapelle*, p. 57, no. 159, pl. IX.

Vollenweider, *St.*, p. 43, note 45.

NOTE: The signature is reproduced upside down and the fragment of the gem should be orientated to correspond with the impression below.

641. *Garnet intaglio*. 20 × 17 mm.

In the Metropolitan Museum, New York, 22.139.42. Rogers Fund, 1922. Formerly in the Hertz, Rhodes, Story-Maskelyne, and E. P. Warren collections.

BUST OF A MIDDLE-AGED, CLEAN-SHAVEN MAN, in three-quarter view. He wears a mantle. Running vertically down on one side is the inscription: 'Απολλωνίου, 'of Apollonios', presumably the signature of the artist. Apollonios being a common name, the engraver of this stone need not be the same man as the one who signed the Artemis in Naples (cf. no. 639), though the signatures are similar in many respects.

The authenticity of the engraving and of the inscription has been doubted by some (cf. bibl.). Beazley, loc. cit., though he considered the inscription modern, thought 'there was every reason for supposing the stone to be ancient'. According to M. Guarducci, there is no apparent reason for suspecting the antiquity of the inscription.

The individual has by some been identified as Maecenas, but the evidence seems insufficient; cf. Bernoulli, *Röm. Ikon.*, I, pp. 238 f.

King, *Antique Gems*, p. 211; *Ant. Gems and Rings*, pl. XLVIII, 8; *Handbook*, pl. LXXII, I.

Furtwängler, *J.d.I.*, III, 1888, p. 321 – *Kleine Schriften*, p. 243. (Beazley), *Sale Catalogue of the Story-Maskelyne Collection*, no. 217.

Richter, *M.M.A. Cat. of Gems*, 1956 ed., no. 474.

642. *Red jasper intaglio*. 35 × 28 mm.

In the National Museum of the Terme, Rome, inv. 52382. Formerly in the Kunsthistorisches Museum, Vienna. Was ceded by Austria after the war of 1939–1945. The stone was known as early as 1669. It was once in the possession of Prince Rondanini and of Cardinal Ottoboni.

BUST OF ATHENA. Copy of the Athena Parthenos by Pheidias. The head is in profile to the right, the body in three-quarter view. She wears a helmet with a triple crest and upturned cheekpieces, and the aegis with a gorgoneion; also an elaborate necklace and an earring with pendant. A spear rests on her left shoulder. Behind the crest is the inscription: 'Ασπασίου, 'of Aspasios', no doubt the signature of the artist. Cf. p. 129.

For the reconstruction of Pheidias' statue this gem has considerable importance, for it is the most complete extant copy – not abbreviated. Thus the crest of the helmet is supported by a sphinx and two Pegasoi; on the cheekpieces is a griffin; in front of the bowl are foreparts of Pegasoi and animals. That is, the decoration corresponds with that described by Pausanias (I, 24, 5), with only slight differences in details.

Bracci, *Memorie*, I, pl. 29.

Brunn, *Geschichte der griech. Künstler*, II, p. 473 f.

S. Reinach, *Pierres gravées*, pl. 132, p. 160, no. 13, with more references to the older literature.

Schneider, *Album*, p. 15, pl. 19, no. 9.

Furtwängler, *J.d.I.*, III, pl. 10, fig. 10 – *Kleine Schriften*, II, pp. 247 ff., pl. 27, fig. 10; *A.G.*, pl. XLIX, 12.

Sacken und Kenner, *Kat.*, p. 435, no. 360.

Lippold, *Gemmen und Kameen*, pl. 20, fig. 2.

Richter, in *Studies presented to D. M. Robinson*, I (1951), pp. 720 ff., pl. 86, d.

Vollenweider, *St.*, pl. 22, 3, 4, p. 31, with note 30.

643. *Red jasper intaglio*. 19 × 15 mm.

In the British Museum. From the Towneley Collection.

HERM OF DIONYSOS, in three-quarter view. He wears a taenia and a vine-wreath. The head is deeply cut, the herm in a higher plane. On the herm is the signature of the artist: 'Ασπασίου, 'of Aspasios'. Evidently copied from a Greek original of the fifth century B.C., as Furtwängler said.

Furtwängler, *J.d.I.*, III, 1888, pl. x, II, p. 48, and IV, 1889, p. 48 – *Kleine Schriften*, II, p. 249, pl. 27, II; *A.G.*, pl. XLIX, 15.

Dalton, *Br. Mus. Cat. of Post-Classical Gems*, no. 701 ('eighteenth century'). Now returned to the Department of Greek and Roman antiquities.

Richter, in *Studies presented to D. M. Robinson*, I (1951), pp. 720 ff., pl. 86, b.

Vollenweider, *St.*, pl. 22, I, 2, p. 31, with note 28.

644. *Fragment of a red jasper intaglio*. Upper part is missing. Greatest preserved length 25 mm.

In the Museo Archeologico, Florence.

BUST PROBABLY OF SARAPIS. All that remains is the left part of the bust and the beard with spiral locks. At the bottom is the inscription: 'Ασπασίου, 'of Aspasios', the signature of the artist.

Stosch, *Gemmae ant. caelatae*, pl. 14.

Gori, *Mus. Flor.*, II, pl. 3, no. 1.

Brunn, *Geschichte der griech. Künstler*, II, p. 476.

Furtwängler, *J.d.I.*, III, 1888, pp. 48 f., pl. 10, 9 - *Kleine Schriften*, II, p. 250, pl. 27, 9.

Richter, in *Studies presented to D. M. Robinson*, I (1951), pp. 720 ff., pl. 86 c.

Vollenweider, *St.*, pl. 21, 4, p. 31, with note 27.

645. *Carnelian intaglio*. Fractured at the top. 19 × 14 mm.

In the Metropolitan Museum, New York, 50.43. Gift of Rupert L. Joseph, 1950.

BUST OF BEARDED, MIDDLE-AGED MAN, with curly hair, in front view. A mantle is draped round his shoulders. What looks like a headdress is due to the fracture. At the bottom is the inscription: 'Ασπασίου, 'of Aspasios', evidently the signature of the artist.

The rendering of the beard and hair, and the form of the bust place the piece in the second century A.D., the time of the Antonines. So this Aspasios must be a different artist from the Aspasios who lived in the time of Augustus (cf. p. 129). And this is also indicated by the different forms of the letters, e.g., the alphas have a horizontal stroke, and the sigmas are four-stroked. Aspasios was of course quite a common name; cf. Pape, *Eigennamen*, s.v. Aspasios.

Richter, in *Studies presented to David M. Robinson*, I, 1951, pp. 720 ff., pl. 85, a, b.; *M.M.A. Cat. of Gems*, 1956 ed., no. 493. Vollenweider, *St.*, p. 30, with note 24, pl. 21, I, 3, 6 (there dated in the time of Pompey, and interpreted as an Oriental, carved by the Aspasios of Augustan time).

646. *Hyacinth or carnelian intaglio*. Surface repolished. 24 × 19 mm.

Before 1720 in the Ludovisi Collection. Present location not known.

UPPER PART OF A FEMALE FIGURE, with head in profile to the left, the bust in three-quarter view. She wears a nebris on her right shoulder, so she presumably is intended for a Maenad, or a 'Bacchic nymph' (Furtwängler). At the back, in a vertical line, is the inscription: Αὔλου, 'of Aulos', the signature of the artist. Cf. p. 129.

Raspe, no. 2119.

Bracci, *Memorie*, I, pl. 41.

Reinach, *Pierres gravées*, p. 161, no. 17, pl. 133.

Brunn, *Geschichte der griech. Künstler*, II, p. 551.

Furtwängler, *J.d.I.*, III, 1888, p. 55, pl. 10, 16 - *Kleine Schriften*, II, pp. 256 f., pl. 27, 16; A.G., pl. XLIX, 31.

Vollenweider, *St.*, pl. 32, 6, 7, p. 41, with note 22.

647. *Carnelian (?) intaglio*. 15 × 12 mm.

'Once with Jenkins in Rome.' Present location not known.

HEAD OF A LAUGHING SATYR, in almost front view. He has dishevelled hair and two small horns above the forehead. On the right side is the signature of the artist: Αὔλου, 'of Aulos'.

Winckelmann, *Mon. ined.*, no. 58.

Bracci, *Memorie*, I, pl. 36.

Brunn, *Geschichte der griech. Künstler*, II, pp. 551 f.

Furtwängler, *J.d.I.*, III, 1888, p. 54, pl. 10, 21 - *Kleine Schriften*, II, p. 256, pl. 27, 21; A.G., pl. XLIX, 23.

Vollenweider, *St.*, pl. 33, 3, p. 41, with note 19.

648. *Transparent white glass cameo*. Surface corroded. 31 × 31 mm.

In the British Museum. From the Barberini Collection.

POSEIDON AND AMYMON. He stands with his right foot raised on a rock, holding his trident in the right hand; the left arm is placed behind him, with drapery wrapped round it. Amymon stands opposite him, with head bowed; she wears a chiton with overfold and a himation which covers her back, and is pulled over her head. Between them is the overturned hydria with which Amymon went to fetch water. On a tablet, at the left, is the signature of the artist: Αὔλος Ἀλεξᾶ ἐποίησεν, 'Aulos, the son of Alexas, made it.'

The pose of the Poseidon resembles that of the Lateran statue (cf. Helbig-Speier, *Führer*, I, no. 1118), except that the trident is held in the right hand instead of in the left.

Babelon, *La Gravure*, p. 166.

Kochler, *Gesammelte Schriften*, III, p. 171.

Brunn, *Geschichte der griech. Künstler*, II, p. 631.

Furtwängler, *J.d.I.*, IV, 1889, p. 51, pl. 2, fig. 3 - *Kleine Schriften*, II, pp. 253 f., with illus.

Walters, *Cat.*, no. 3723.

Vollenweider, *St.*, pl. 30, I, 2, p. 40, with note 9.

649. *Blue and white glass cameo*. Fragmentary. 19 × 21 mm.
In the Cabinet des Médailles, Paris. Gift of Pauvert de La Chapelle in 1899. From Rome.

POSEIDON AND AMYMONE. Same as the preceding, probably cast from the same mould. In the field are remains of an inscription, in three horizontal lines: [. . .]os, [. . .]ξα, [. . .]οιει, i.e. 'Aulos, the son of Alexas, made it'.

Furtwängler, *J.d.I.*, iv, 1889, p. 51, pl. II, 4 = *Kleine Schriften*, II, pp. 253 f., with ill.
Babelon, *Cat. de la Coll. Pauvert de La Chapelle*, no. 162.
Vollenweider, *St.*, p. 40, note 9.

650. *Amethyst intaglio*. 16.5 × 15 mm.

In the British Museum. Acquired from the Carlisle Collection.

EROS, nude, is shown sitting in three-quarter view, with his hands tied to a trophy. Ground line. Above is the signature of the artist Αὔλος, 'Aulos'.

Natter, *Méthode de graver*, pl. 24.
Bracci, *Memorie*, I, pl. 32.
Brunn, *Geschichte der griech. Künstler*, II, p. 549.
Furtwängler, *J.d.I.*, iv, 1889, p. 56 = *Kleine Schriften*, II, p. 258; *A.G.*, pl. XLIX, 27.
Dalton, *Br. Mus. Cat. of Post-Classical Gems*, no. 659 ('eighteenth century').
Vollenweider, *St.*, pl. 33, figs. 1, 2, 4, p. 41, with note 17.

651. *Hyacinthine garnet intaglio*. 18 × 13 mm.

In the Royal Numismatic Museum, The Hague. Once in the collection of F. Ursinus, and in that of Thoms.

EROS, nude, in the act of nailing a butterfly to a tree. By the side of the tree is the inscription: Αὔλος, 'Aulos', the signature of the artist. Ground line.

Faber, *Illustrium Imagines ex antiquis marm., nomism., et gemmis expressae* . . . (1606), p. 67.
Coll. Thoms., pl. v, 1.
Brunn, *Geschichte der griech. Künstler*, II, p. 548.
Furtwängler, *J.d.I.*, III, 1888, p. 53 = *Kleine Schriften*, II, p. 254.
Vollenweider, *St.*, pl. 31, 3, 6, pl. 33, 6, p. 41, with note 16.

652. *Cameo*. 20 × 19 mm.

Once in the possession of Baron von Gleichen (Furtwängler). Present location not known.

EROS is shown standing with bound feet, leaning on his hatchet, for a moment's rest from his hard labour. Below the ground line is the signature of the artist: Αὔλος, 'Aulos'.

Cf. the similar representations on the glass gems in Berlin, Furtwängler, *Beschreibung*, nos. 3891–3894. For a modern rendering, signed by Pichler, cf. Lippold, *Gemmen u. Kameen*, pl. 124, no. 8.

Bracci, *Memorie*, I, pl. 33.
Brunn, *Geschichte der griech. Künstler*, II, p. 548.
Babelon, *La Gravure*, p. 166, fig. 125.
Furtwängler, *J.d.I.*, III, 1888, p. 54, pl. 10, 18 = *Kleine Schriften*, II, p. 256, pl. 27, 18; *A.G.*, pl. LVII, 9.
Vollenweider, *St.*, pl. 31, 5, p. 41, with note 15.

653. *Carnelian intaglio*. Burnt. 17 × 23 mm.

In the Mediaeval Department, British Museum (cannot now be found).

APHRODITE AND EROS. Aphrodite is sitting on a rock, and is balancing a rod on the index finger of her right hand, while a little Eros is flying toward it. She has a mantle loosely draped round her legs, and wears a necklace, earrings, and bracelets. Below is the signature of the artist: Αὔλος, 'Aulos'.

Cf. the similar representations on the glass gems in Berlin, Furtwängler, *Beschreibung*, nos. 6229, 6227, etc. The composition may go back to a painting of the Hellenistic period.

Bracci, *Memorie*, I, pl. 31.
Furtwängler, *J.d.I.*, III, 1888, p. 53, pl. 10, 14 = *Kleine Schriften*, II, p. 255, pl. 27, 14; *A.G.*, pl. XLIX, 17.
A. H. Smith, *Cat.*, no. 2296.
Dalton, *Br. Mus. Cat. of Post-Classical Gems*, no. 643.
Lippold, *Gemmen u. Kameen*, pl. 24, 3.
Vollenweider, *St.*, pl. 31, 1, pl. 32, 1, 2, p. 40, with note 14.

654. *Glass intaglio*. 10 × 10 mm.

In the Cabinet des Médailles, Paris, 6627 (A 16036).

A BEARDED MAN is standing to the right, with the left arm extended, and the right hand brought to the back of his head. Behind him is the signature of the artist: Αὔλος, 'Aulos'.

Babelon, *Cabinet des Antiques*, pl. LVI, 7.
Furtwängler, *A.G.*, pl. I, 8.
Les Pierres gravées, Guide du visiteur (1930), p. 144, no. 129.

655. *Syrian garnet intaglio*. Strongly convex. 21 × 15 mm.

In the Museum of Fine Arts, Boston, 27.734. Formerly in the Chesterfield, Bessborough, Marlborough, and E. P. Warren collections.

THE CONSTELLATION SIRIUS, in the form of a frontal head of a dog, deeply carved, surrounded by tufts of hair and rays. The mouth is open, with the tongue, teeth,

and palate showing. Below, on the collar, is the signature of the artist: Γαῖος ἐποίησεν, 'Gaios made it'.

The dog is of the 'pseudo-Molossian' type, often used in representation of dogs in ancient times; cf. Beazley, loc. cit.

The design was copied in modern times; cf., e.g., Dalton, *Br. Mus. Cat. of Post-Classical Gems*, no. 774.

Natter, *Traité* (1754), pl. 16; *Catalogue des pierres gravées... de Mylord Comte de Bessborough* (1761), pl. 16, no. 40.

Story-Maskelyne, *The Marlborough Gems*, p. 46, no. 270.

Bracci, *Memorie*, I (1784), pl. 45.

Reinach, *Pierres gravées*, p. 119, pl. 115, no. 34 (with more references).

Brunn, *Geschichte der griech. Künstler*, II, pp. 558 f.

Furtwängler, *J.d.I.*, IV, 1889, p. 57 = *Kleine Schriften*, II, p. 259; *A.G.*, pl. I, 4.

Burlington Fine Arts Club Exh., 1904, no. O 11.

Beazley, *Lewes House Gems*, no. 114.

656. *Blue beryl intaglio*. The missing upper part is restored in gold. 24 × 20 mm.

In the British Museum. From the Strozzi and Blacas Collections. Once in that of Fulvius Ursinus; cf. *Imagines* (1606), p. 66.

BUST OF HERAKLES, beardless, in profile to the right. At the back is his club – evidently conceived as resting on his left shoulder, as in the Lansdowne Herakles (now in California); cf. S. Howard, op. cit., p. 1, fig. 2. Below the bust is the inscription: Γναῖος, the signature of the artist Gnaios. Cf. p. 129.

For controversy on the authenticity of the inscription cf. Furtwängler, loc. cit.

There are several modern imitations; cf., e.g., Dalton, *Post-Classical Gems*, no. 682, but also ancient replicas, cf., e.g., the intaglio in Athens, Svoronos, *J.I.A.N.*, XV, 1913, no. 207.

Gori, *Mus. Flor.*, II, pl. 7, fig. 2.

Bracci, *Memorie*, I, pl. 49.

Raspe, no. 5458.

Babelon, *La Gravure*, p. 169.

S. Reinach, *Pierres gravées*, pl. 133, no. 23, p. 163 (with numerous other references).

King, *Ant. Gems and Rings*, II, pl. 33, fig. 3; *Arch. Journal*, XXIV, p. 204.

Brunn, *Geschichte der griech. Künstler*, II, pp. 560 ff.

Furtwängler, *J.d.I.*, III, 1888, p. 314, pl. x, 6 = *Kleine Schriften*, II, p. 236, pl. 276; *A.G.*, pl. XLIX, 20, and vol. III, p. 357.

Walters, *Cat.*, no. 1892.

Lippold, *Gemmen u. Kameen*, pl. 35, fig. 6.

Vollenweider, *St.*, pl. 42, I, 2, 4, p. 45, with note 47.

S. Howard, *The Lansdowne Herakles*, *J. Paul Getty Museum, Publications*, No. 1 (1966), p. 2, fig. 2.

657. *Sardonyx intaglio*, mounted in an ancient ring. 19 × 17 mm.

In the collection of the Duke of Devonshire, Chatsworth.

DIOMEDES, stepping over a garlanded altar, with the palladion in his left hand, a sword in his right. A chlamys hangs from his left shoulder. In front of him is a column with a statue mounted on it. Ground line, beneath which is the inscription: Γναῖου, 'of Gnaios', evidently the signature of the artist.

An extract of the composition given in full in nos. 720, 308. Here even the dead guard is omitted.

For the type of ring cf. Marshall, *Cat. of Finger Rings*, nos. 423 ff.

Bracci, *Memorie*, I, pl. I.

Brunn, *Geschichte der griech. Künstler*, II, p. 565.

Furtwängler, *J.d.I.*, III, 1888, p. 315, pl. 8, 27 = *Kleine Schriften*, II, pp. 236 f., pl. 26, 27; *A.G.*, pl. XLIX, 2, and vol. III, p. 357.

Lippold, *Gemmen u. Kameen*, pl. 42, II.

Vollenweider, *St.*, pl. 41, I, 2, p. 45, with note 44.

658. *Sard intaglio*. 13 × 12 mm.

In the British Museum. Once in the collection of F. Ursinus.

BUST OF THE MUSE MELPOMENE, in profile to the right, with the shoulders in three-quarter back view. She has long hair, tied at the nape of the neck. In front of her is a tragic mask, mounted on a pillar. At her back, in a vertical line is the signature of the artist: Γναῖου, 'of Gnaios'.

Gallaeus, *Illustr. imag.* (1598), pl. 148 (without the inscription). Raspe, pl. 33, no. 3506.

Brunn, *Geschichte der griech. Künstler*, II, pp. 565 f.

A. H. Smith, *Cat.*, no. 758.

Furtwängler, *J.d.I.*, III, 1888, p. 317 = *Kleine Schriften*, II, p. 23; *A.G.*, pl. XLIX, 28, and vol. III, p. 357.

Dalton, *Br. Mus. Cat. of Post-Classical Gems*, no. 777 ('eighteenth century').

659. *Carnelian intaglio*. A piece missing at the bottom. 13 × 16 mm.

In the Metropolitan Museum, 10.110.1. Rogers Fund, 1910. Formerly in the Kircheriano and Este collections.

BUST OF A HELLENISTIC QUEEN, in profile to the right. She wears a chiton, and a taenia, wound three times round her head, and then tied round a chignon at the back. Above her right shoulder is the end of a sceptre, signifying her royal rank. Below is the signature of the artist: Γναῖου, 'of Gnaios'.

Cf. the similar sceptre which appears on coins of Arsinoë III, daughter of Ptolemy III, c. 235–203 B.C. Cf. my *Portraits of the Greeks*, fig. 1828. The identity of the queen on this gem is uncertain, for it is generalized – like many of the heads of the Ptolemaic queens. A replica of this gem, but of inferior workmanship, is in a private collection in Zürich (Vollenweider, *St.*, pl. 43, 4, 5, p. 45).

Raspe, *Cat.*, I, no. 3362.

Bracci, *Memorie*, I, pl. 53.

Köhler, *Gesammelte Schriften*, III, pp. 98 f., no. 43.

Brunn, *Geschichte der griech. Künstler*, p. 564.

Furtwängler, *J. d. I.*, III, 1888, p. 317 = *Kleine Schriften*, II, p. 239.

Richter, *M.M.A. Cat. of Gems*, 1920 ed., no. 222; 1956 ed., no. 463.

Vollenweider, *St.*, pl. 43, 1–3, p. 45, with note 49.

659 bis. *Amethyst intaglio*. The originally domed back has been partly cut flat. Height 16.5 mm.

In the Ionides Collection, London. Formerly in the Rosarena Collection.

PROFILE BUST OF MARC ANTONY. At the back is the inscription Γναίος, Gnaios.

A fine portrait, closely resembling the coin type. For other portraits of Marc Antony on gems cf. under no. 463, where the coin type is illustrated as fig. 463a.

Boardman, *Engraved Gems, The Ionides Collection* (1968), no. 18.

660. *Glass intaglio*, imitating a hyacinth. 19.5 × 15 mm.

Formerly in the Marlborough and Maskelyne collections, then in that of Sir Thomas D. Gibson Carmichael. Present location not known.

ATHLETE, standing in front view, pouring oil into his hand to anoint himself. Beside him is a table with a jug, presumably containing the oil. Running vertically down his right side is the signature of the artist: Γναίον, 'of Gnaios'. Ground line.

Natter, *Méthode de graver* (1754), pl. xxv.

Bracci, *Memorie*, I, pl. 51.

Reinach, *Pierres gravées*, p. 115, pl. III, no. 35.

Story-Maskelyne, *Marlborough Gems*, no. 421.

Brunn, *Geschichte der griech. Künstler*, II, p. 563.

Furtwängler, *J. d. I.*, III, 1888, pp. 315 ff., pl. 10, 12 = *Kleine Schriften*, II, pp. 237 f., pl. 27, 12; *A.G.*, pl. I, 9, and vol. III, p. 357.

Burlington Fine Arts Club Exh., 1904, M. 140.

Vollenweider, *St.*, pl. 42, 5, p. 45, with note 46.

661. *Amethyst intaglio*. Surface injured in places.

In the Royal Numismatic Museum, The Hague.

NEREID, sitting on the backs of two dolphins, shown swimming in opposite directions, and holding the reins of a horse of which the hindpart is also partly in the water. At the right, in a horizontal line, is the inscription: Δαλίον, 'Dalion', presumably the name of the artist.

'Die Komposition ist seltsam aber deswegen nicht modern' (Furtwängler).

Hemsterhuis, *Lettre sur une pierre antique du cab. Théod. de Smeth*, 1762.

Köhler, *Ges. Schriften*, III (1851), p. 63.

Brunn, *Geschichte der griech. Künstler*, II, p. 596.

Furtwängler, *J. d. I.*, IV, 1889, p. 66; *A.G.*, pl. XLIX, 30, and vol. III, p. 357.

Stazio, *Enciclopedia dell'arte antica*, II, p. 992, s.v. Dalion.

662. *Carnelian intaglio*. 10 × 11 mm.

In the Museo Archeologico, Florence. Known since the seventeenth century. Once in the possession of Leonardo Agostini.

BUST OF A YOUNG MAN, in profile to the right. He wears a mantle on his left shoulder, a laurel wreath, and a taenia; he is, therefore, evidently intended to represent some hero. Behind the head, in a vertical line, is the inscription: Δαλίον (for Δαλίον), 'Dalion', presumably the signature of the artist.

The type should go back to a fourth-century, perhaps Scopas, original.

Since the inscription resembles in every respect the signatures of artists, the use of the omicron instead of the omega can only be explained as an archaism (cf. Furtwängler, *A.G.*, II, p. 232; so also M. Guarducci, who adds that 'it might be a slip').

Agostini, *Le gemme antiche figurate*, I (1686), pl. 41.

Gori, *Mus. Flor.*, II, pl. 2, fig. 2.

Brunn, *Geschichte der griech. Künstler*, II, p. 594.

Reinach, *Pierres gravées*, p. 159, no. 8 (with references to older publications).

Furtwängler, *J. d. I.*, IV, 1889, pp. 65 f.; *A.G.*, pl. XLIX, 3.

Stazio, *Enciclopedia dell'arte antica*, II, p. 992, s.v. Dalion, fig. 1249.

663. *Sardonyx cameo*. 16 × 13 mm.

In the Cabinet des Médailles, Paris. Gift of Pauvert de La Chapelle in 1899. Found in Rome.

HEAD OF MEDUSA, in profile to the left. Her eyes are half closed, and she has a wing and snakes in the hair. In front of the face, in a vertical line, is the inscription: Διοδότου, 'of Diodotos', evidently the signature of the artist.

Furtwängler, *J.d.I.*, III, 1888, p. 63, pl. 2, 6 – *Kleine Schriften*, II, pp. 265 f.; *J.d.I.*, IV, 1889, p. 63; *A.G.*, pl. LIX, 6.
 Lippold, *Gemmen u. Kameen*, pl. 77, 3.
 Babelon, *Cat. de la Coll. Pauvert de La Chapelle*, no. 163.
 Vollenweider, *St.*, pl. 18, 5, p. 28, with note 13.

664. *Carnelian intaglio*. 19 × 17.5 mm.

In the collection of the Duke of Devonshire at Chatsworth, since 1726. Here reproduced with the permission of the Trustees of the Chatsworth Settlement.

DIOMEDES, striding over a garlanded altar, with the palladion in one hand, his drawn sword in the other. He has a mantle loosely draped around him. On the ground lies the dead guard, with hands raised to his head. In front of Diomedes is a column with the statue of a youth wearing a chlamys, in three-quarter back view. On the further side of the column, in a vertical line, is the signature of the artist: Διοσκουρίδου, 'of Dioskourides'.

An extract of the composition shown in full in nos. 720, 308 (cf. p. 56). In execution it is perhaps the finest of the various extant renderings.

Bracci, *Memorie*, II, pl. 61.
 Mariette, *Traité des pierres gravées*, II, p. 61, b.
 Reinach, *Pierres gravées*, p. 166, no. 29.
 Furtwängler, *J.d.I.*, III, 1888, pp. 220 f., pl. 8, 26 – *Kleine Schriften*, II, pp. 213 f., pl. 26, 26; *A.G.*, pl. XLIX, 1.
 Lippold, *Gemmen u. Kameen*, pl. 42, 1.
 Vollenweider, *St.*, pl. 62, 1, 2, p. 61, with note 75.

665. *Sardonyx cameo*. Height 24.5 mm.

In the Staatliche Museen, Berlin.

HERAKLES TYING KERBEROS with a rope. Two heads of Kerberos appear behind Herakles' right leg, its body at the right; its tail ends in a knot. The lion's skin is shown behind Herakles, the club below. Thick ground line, below which is the signature of Dioskourides: Διοσκουρίδου.

The composition probably goes back to a Hellenistic original. For replicas cf. Eichler and Kris, *Die Kameen*, no. 60; Furtwängler, *Beschreibung*, nos. 4194–4197.

Raspe, no. 5798.
 Bracci, *Memorie*, II, pl. 66.
 Mariette, *Traité*, II, text to pl. 80.
 Koehler, *Gesammelte Schriften*, III, pp. 100 ff., with numerous other references.
 Maffei, II, no. 96.
 Beger, *Thesaurus Brandenburgicus*, III (1701), p. 192.
 Brunn, *Geschichte der griech. Künstler*, II, p. 491.
 Furtwängler, *Beschreibung*, no. 11062; *J.d.I.*, III, 1888, pp.

106 ff., pl. 3, 1 – *Kleine Schriften*, II, pp. 149 ff., pl. 25, 1; *A.G.*, pl. LI, 5.
 Vollenweider, *St.*, pl. 61, 3, 4, p. 60, with note 74.
 L. v. Borelli, *Enciclopedia dell'arte antica*, III, p. 133, s.v. Dioskourides, fig. 159.

666. *Carnelian intaglio*. 23 × 16 mm.

In the National Museum, Naples, inv. 254. From the F. Ursinus and Farnese collections.

ACHILLES, standing among the armour given him by his mother Thetis. He is shown in front view, with his left hand extended to the shield resting on a rock, and holding a sheathed sword in his right. He is nude, and has a mantle loosely draped over his right arm and shoulder. On the ground are a cuirass, a helmet, and greaves. The shield has a gorgoneion as a device. Thick ground line, beneath which is the signature of the artist: Διοσκουρίδου, 'of Dioskourides'.

Raspe, no. 8867.
 Bracci, *Memorie*, II, pl. 60.
 Brunn, *Geschichte der griech. Künstler*, II, p. 493.
 Furtwängler, *J.d.I.*, III, 1888, p. 304, no. 6 – *Kleine Schriften*, II, p. 224; *A.G.*, vol. III, p. 356, fig. 197.
 Lippold, *Gemmen u. Kameen*, pl. 40, 9.
 Vollenweider, *St.*, pl. 63, 1, 3, 4, p. 61, with note 76.

667. *Carnelian intaglio*. 11 × 17 mm.

In the Fitzwilliam Museum, Cambridge. Gift of C. H. Shannon in 1927. Known since 1585. Formerly in the Ursinus, Marlborough, and Maskelyne collections.

HERMES, in front view. He wears a chlamys and a petasos; in his left hand is his kerykeion. Thick ground line, resembling a base. At the left, in a vertical line, is the signature of the artist; Διοσκουρίδου, 'of Dioskourides'. As Furtwängler long ago pointed out, the figure was evidently copied from a statue of the middle of the fifth century, preserved in a copy in the Vatican, the so-called Phokion (with an alien head); cf. Helbig-Speier, *Führer*,⁴ I (1963), no. 502.

Bracci, *Memorie*, II, pl. 65.
 (Beazley), *Sale Cat. of the Story-Maskelyne Collection*, no. 167.
 Brunn, *Geschichte der griech. Künstler*, II, pp. 480 f.
 Furtwängler, *J.d.I.*, III, 1888, pp. 218 ff., pl. 8, 22 – *Kleine Schriften*, II, pp. 211 f., pl. 26, 22; *A.G.*, pl. XLIX, 10, pl. LI, 21, and vol. III, p. 355.
 Burlington Fine Arts Club Exh., 1904, M 138.
 Richter, *Latomus*, XLVI, 1960, p. 677.
 Vollenweider, *St.*, pl. 66, 1, 2, p. 63, with note 83.

668. *Carnelian intaglio*. 17 × 13 mm.

In the Mediaeval Department, British Museum (cannot

now be found). Acquired from the Carlisle Collection in 1899.

HERMES, in profile to the right, with head turned frontal. In his left hand he holds a platter with the head of a ram, in his right hand the kerykeion. A mantle hangs from his left arm. Ground line. At the back of the figure, in a vertical line, is the signature of the artist: Διοσκουρίδου, 'of Dioskourides'.

Apparently a copy of a statue of the second half of the fifth century.

Natter, *Méthode de graver* (1754), pl. xxix.

Bracci, *Memorie*, II, pl. 64.

Brunn, *Geschichte der griech. Künstler*, II, p. 492.

Furtwängler, *J.d.I.*, III, 1888, p. 220, no. 3, pl. 8, 23 = *Kleine Schriften*, II, pp. 212 f., pl. 26, 23; *A.G.*, pl. XLIX, 6, pl. II, 16, and vol. III, p. 355.

Dalton, *Cat., Post-Classical Gems*, no. 614 ('early eighteenth century').

Vollenweider, *St.*, pl. 66, nos. 3, 4, p. 63, with note 84.

669. *Fragmentary sardonyx intaglio*. Large part missing at top. Width 16 mm.

In the Museum of Fine Arts, Boston, 27.737. From the collection of E. P. Warren, who acquired it in Rome in 1919. Said to have been found in a Roman vineyard in 1918.

BELLEROPHON MASTERING PEGASOS. He is shown more or less frontal, nude, grasping Pegasus with his left arm. Pegasus is behind Bellerophon, with raised left foreleg.

Thick ground line. In the exergue is the inscription: [Διοσκ]ουρίδου, 'of Dioskourides'.

As Beazley, loc. cit., pointed out, the missing part of the design may be restored from the similar composition on a gem published by Berger, *Spicilegium Antiquitatis* (1692), p. 68. Cf. also the cameo in Berlin, Furtwängler, *Beschreibung*, no. 11272.

Beazley, *Lewes House Gems*, no. 135, p. 85, fig. 6.

Vollenweider, *St.*, pl. 68, 6, p. 62, with note 82.

670. *Fragment of an intaglio*. Width 21 mm.

Present location not known.

What remains are the legs of two figures, evidently of a man (in front view), and of a woman (in profile). They are sitting on a rock, on which is placed a lion's skin. On the left is the (incomplete) signature of Dioskourides: Διοσκουρ[ίδου].

Brunn, *Geschichte der griech. Künstler*, II, p. 495.

Furtwängler, *A.G.*, pl. LVII, 8.

Vollenweider, *St.*, pl. 68, 7, pp. 62 ff., with note 81.

671. *Carnelian intaglio*. 16.5 × 12.5 mm.

In the Museo Archeologico, Florence. From the Poniatowski Collection. Formerly in the possession of the Duke of Bracciano, on whose land it is said to have been found.

BUST OF IO, in three-quarter view to the left. Two small horns are visible in her curly hair. She wears two necklaces, one of beads, the other with pendants. On the right is the signature of the artist: Διοσκουρίδου, 'of Dioskourides'.

The type, which apparently goes back to a sculptural original, was often copied in modern times, when the horns were sometimes omitted; cf. my no. 734.

Raspe, I, no. 1171, II, pl. 23.

Bracci, *Memorie*, II, pl. 63.

Brunn, *Geschichte der griech. Künstler*, II, pp. 488 f.

Furtwängler, *J.d.I.*, III, 1888, pp. 222 ff., pl. 8, 25 = *Kleine Schriften*, pp. 215 ff., pl. 26, 25; *A.G.*, pl. XLIX, 9.

Vollenweider, *St.*, pl. 67, 1, 2, 4, pl. 93, 3, p. 63, with note 86.

672. *Amethyst intaglio*. 25 × 20 mm.

In a private collection. Formerly in the collections of the Duke of Piombino and of Sir Arthur Evans.

BUST OF DEMOSTHENES, in three-quarter view. Mantle on left shoulder. Along the edge of the stone on one side is the inscription: Διοσκουρίδου, 'of Dioskourides', the signature of the artist.

Reproduces the original portrait of Demosthenes by Polyuktos, like all extant copies, also in the sculptural field; cf. my *Portraits of the Greeks*, II, pp. 215 ff.

Bracci, *Memorie*, II (1786), pl. 69.

Winckelmann, *Mon. ant. ined.*, I (1821), p. xci.

Brunn, *Geschichte der griech. Künstler*, II, p. 488.

Furtwängler, *J.d.I.*, III, 1888, p. 222, pl. 8, no. 24 = *Kleine Schriften*, II, pp. 214 f., pl. 26, 24; *A.G.*, pl. XLIX, 7, and vol. III, p. 355.

Sangiorgi, *Der Demosthenes des Dioskurides*, *Pantheon*, XIX, 1937, pp. 144 f.

Lippold, *Gemmen u. Kameen*, pl. 67, 3.

Richter, *Portraits of the Greeks*, II, p. 222, figs. 1504, 1506.

Vollenweider, *St.*, pl. 57, 1-3, 5, p. 57, with note 58.

673. *Glass intaglio*. Fractured at top. Surface corroded. 25 × 21 mm.

In the collection of V. Pappalardo, Catania. Bought in Istanbul.

BUST OF AN AMAZON, in profile to the right. She wears

a mantle fastened on her right shoulder. Behind the neck is the inscription Διοσκουρίδου, 'of Dioskourides'.

For the type of Amazon cf. the stone in Florence, my no. 296, and the modern rendering, my no. 741. What is misunderstood in the latter – i.e. hair, ear, form of neck, mantle – is here correctly drawn; so there should be no doubt regarding the antiquity of the engraving. Though the letters in the inscription are more carelessly incised than in other extant signatures of Dioskourides (except perhaps in no. 669) and are corroded, there seems to be nothing in their forms that would point to a modern hand. ('Non trovo niente in contrario', M. Guarducci.) Moreover, the corroded surface (of the glass) is in the same condition over the inscription as over the head. I have therefore included it among Dioskourides' works. It is worthy to be by his hand.

Here published with the kind permission of the owner of the stone.

674. *Sardonyx cameo*. The lower part is missing. 18 × 21 mm.

In the British Museum. Formerly in the Strozzi and Blacas Collections.

HEAD OF GERMANICUS, in profile to the right. At the back of the head is the inscription: 'Επιτυγχᾶ (.), 'of Epitynchanos'. Cf. p. 119.

For the coin type cf. Bernoulli, *Röm. Ikon.*, II, 1, pl. XXXIII, 14–16; Imhoof-Blumer, *Röm. Porträtköpfe*, pl. 1, 15; and my fig. 498a.

Another signature of Epitynchanos, on an amethyst intaglio in Paris, with the bust of a satyr, I have put with the problematical and modern pieces, cf. no. 770 bis.

Raspe, no. 11220.

Gori, *Mus. Flor.*, II, pl. 9, fig. 1.

Mariette, *Traité des pierres gravées*, I, p. 112.

Reinach, *Pierres gravées*, p. 167, pl. 134, no. 32.

Bernoulli, *Röm. Ikon.*, II, pl. 26, fig. 8, pp. 125, 177, 241.

Babelon, *Cabinet des Antiques*, p. 16; *Cat. des Camées*, pl. 61; *La Gravure*, p. 168.

Brunn, *Geschichte der griech. Künstler*, II, pp. 497 f.

Furtwängler, *J.d.I.*, III, 1888, pl. II, 4, p. 319 – *Kleine Schriften*, II, pp. 240 f., pl. 284; *A.G.*, vol. III, p. 320.

Walters, *Cat.*, no. 3592 (with still other references).

Lippold, *Gemmen u. Kameen*, pl. 73, 1.

Vollenweider, *St.*, pl. 88, 4, p. 77, with note 65.

675. *Turquoise blue glass cameo*. 59 × 45 mm.

In the Kunsthistorisches Museum, Vienna, inv. IX A 30.

HEAD OF TIBERIUS (emperor A.D. 14–37), in profile to

the right, wearing a laurel wreath. He is bearded and has whiskers.

In front of the neck, in two horizontal lines, is the signature of the artist: 'Ηρόφιλος Διοσκουρίδου, 'Herophilos, son of Dioskourides'. Cf. p. 135.

For the coin type cf. my fig. 503a.

R. v. Schneider, *Album*, pl. 43, no. 2.

Bernoulli, *Röm. Ikon.*, II, 1, pl. 26, 5, p. 50.

Brunn, *Geschichte der griech. Künstler*, II, pp. 505 ff.

Furtwängler, *J.d.I.*, III, 1888, pp. 305 f., pl. II, 2 – *Kleine Schriften*, II, pp. 226 f., pl. 28, 2; *A.G.*, vol. III, p. 319, fig. 162, p. 357.

Eichler and Kris, *Kameen*, no. 12.

West, *Römische Porträtplastik*, I, p. 132, pl. 33, no. 138.

Richter, *Three Critical Periods*, fig. 120.

Vollenweider, *St.*, pl. 69, 1, p. 65, with notes 1 and 2 (identified as Augustus).

Polacco, *Il volto di Tiberio* (1955), p. 186, no. 19.

676. *Aquamarine intaglio*, in a mount of Carolingian times. 50 × 35 mm.

In the Cabinet des Médailles, Paris, to which it came in 1791 from the Treasury of the abbey of Saint-Denis.

BUST OF JULIA, daughter of Titus, in profile to the left. She wears a chiton, a mantle, a necklace, and earrings, and has an elaborate coiffure, with curls in front and a series of plaits brought to the back of the head in a chignon. Crowning the head also is a diadem. Behind the head is the signature of the artist: Εὐδοσ ἐποίησεν, 'Euodos made it'. For the coin types cf. my fig. 533a.

The illustrations here shown reproduce photographs taken from the original as no impression of the stone could be taken – on account of the elaborate setting.

Bracci, *Memorie*, II (1786), pl. 73.

Chabouillet, *Cat.*, no. 2089.

Reinach, *Pierres gravées*, p. 168, pl. 134, no. 33.

Brunn, *Geschichte der griech. Künstler*, II, p. 499.

Furtwängler, *J.d.I.*, III, 1888, p. 319, pl. II, 4 – *Kleine Schriften*, II, pp. 241 f., pl. 28, 4; *A.G.*, pl. XLVIII, 8, and vol. III, p. 358.

Bernoulli, *Röm. Ikon.*, II, 2, p. 44.

Babelon, *Cab. des Antiques*, p. 104, pl. 33, 2; *La Gravure*, p. 172, fig. 130.

Lippold, *Gemmen u. Kameen*, pl. 73, 5.

Les Pierres gravées, Guide du visiteur (1930), pl. XIV, no. 2089, p. 33.

677. *Rock crystal intaglio*. Put together from four pieces. The breaks have obscured a few details. 36 × 28 mm.

In the Staatliche Museen, Berlin. Acquired from the Ancona Collection. Known as early as the fifteenth century. Once in the Strozzi Collection.

BUST OF ATHENA, in more or less front view. The right arm is extended, the left is brought up to her breast, with a fold of her mantle. Besides this she wears a chiton, the aegis, and a Corinthian helmet, decorated with griffins on the bowl and ram's heads below. Inscribed, on the right side, in four vertical lines: Εὐτύχης Διοσκουρίδου Αἰγέαιος ἐποίησεν, 'Eutyches, the son of Diskourides, of Aigeai, made it'. This may be an indication that Dioskourides, the father, also came from Aigeai, that is, Cilicia, in Asia Minor.

Apparently copied from a fifth-century statue.

Stosch, *Gemmae antiquae caelatae* (1724), pl. 34.

Bull. dell'Inst., 1853, p. 26 and 1878, pp. 40 f.

Bracci, *Memorie*, II, (1786), pl. 74.

Brunn, *Geschichte der griech. Künstler*, II, pp. 499 ff.

Furtwängler, *Beschreibung*, no. 2305; *J.d.I.*, III, 1888, p. 304, pl. 10, 3 = *Kleine Schriften*, II, pp. 225 f., pl. 27, 3; *Arch. Anz.*, 1893, p. 100; *A.G.*, pl. XLIX, II, pl. LXI, 21, and vol. III, p. 357.

Lippold, *Gemmen u. Kameen*, pl. 20, 6.

Greifenhagen, *Berl. Mus.*, 1960, Sonderheft . . . , p. 14;

Briefe von Adolf Furtwängler (1965), Brief 131, pl. 6.

Vollenweider, *St.*, pl. 72, I, 2, p. 67, with note 9.

678. *Intaglio*. The piece is only known from an engraving by Gori (reproduced by Furtwängler; cf. *infra*).

APOLLO is seen standing, in mostly frontal view, holding a kithara. A mantle is draped down his back. Below is his quiver; by his side a stand (consisting of two garlanded altars, one placed on top of the other), on which is placed a tripod (?), with a bowl or lamp mounted on it. Below the ground line is the inscription: Κλέωνος, 'of Kleon', supposedly the signature of the artist.

Since the original is lost, and not even an impression seems to exist, the authenticity of the intaglio is not certain. Furtwängler thought well of it, and the fact that a similar inscription exists (cf. no. 679), is in its favour. The only curious item is the stand.

Bracci, *Memorie*, I, pl. 47, p. 257.

Brunn, *Geschichte der griech. Künstler*, II, p. 618.

C.I.G., 7202.

Furtwängler, *A.G.*, II, pp. 275 f. (ill.).

679. *Sardonyx intaglio*. Lower part is missing. Width 50 mm. In the Altertumsmuseum, Wiesbaden.

HEAD OF AN AMAZON, in profile to the right, with a double axe resting on her shoulder. She wears a taenia. On the right side is the beginning of an inscription:

Κλέων[υ] = Kleon, evidently the signature of the artist Kleon (cf. no. 678). The head appears to be copied from an original of the fifth century, similar to the Amazon by Kresilas.

As Furtwängler, *A.G.*, vol. III, p. 358, pointed out, the missing part of the gem can be reconstructed with the help of a glass gem, now lost, but published by Causo della Chaussé, *Gemme antiche figurate* (1700), pl. 22, which shows the bust of an Amazon, shouldering a double battle-axe, in all essentials like the stone in Wiesbaden.

Furtwängler, *A.G.*, pl. LXI, 37, and vol. II, p. 276.

680. *Sardonyx intaglio*. 11 × 17 mm.

Present location not known. Not in the collection of Prince Liechtenstein, as Brunn stated and as Furtwängler surmised – so Dr. R. Noll kindly informed me.

HUNTER, standing in three-quarter view to the right. His left arm is placed on a column, with hand holding a spear; the right hand is on his back. A dog is by his side. Ground line. Behind the figure is the signature of the artist: Κοίνου, 'of Koinos'.

The engraving is evidently derived from a statuary type, related to the so-called Narcissus.

Maffei, *Gemme ant.* IV, (1709), pl. 20.

Raspe, no. 6482.

Brunn, *Geschichte der griech. Künstler*, II, pp. 513 f.

Furtwängler, *J.d.I.*, III, 1888, p. 51, pl. 10, 20 = *Kleine Schriften*, II, p. 252, pl. 27, 20.

C.I.G., no. 2704.

681. *Fragment of a sardonyx intaglio*. Width 18 mm.

In the Museo Archeologico, Florence. Once in the possession of Vettori.

WARRIOR. All that remains is the lower part of a striding figure, wearing greaves, and, on the left, an inscription, written in three horizontal lines: οἰντος Ἀλεξᾶ ἐποίησεν, '[K]ointos (= Quintus) the son of Alexas made it'. Cf. p. 129.

The authenticity of the engraving and of the inscription has been endorsed by Furtwängler against earlier attacks.

Raspe, no. 7406, pl. 44.

Bracci, *Memorie*, I, pl. 8.

Gori, *Mus. Flor.* (1832), II, pl. 97, 1 – Reinach, *Pierres gravées*, pl. 73, p. 70.

Brunn, *Geschichte der griech. Künstler*, II, pp. 630 f.

Furtwängler, *J.d.I.*, III, 1888, pp. 56 f., pl. 10, 19 and IV, 1889, pp. 56 f. = *Kleine Schriften*, II, pp. 258 f., pl. 27, 19; *A.G.*, vol. III, p. 358.

682. *Carnelian intaglio*. 17 × 13 mm.

Present location not known. Once in the possession of van der Marck and of Count Wassenaer.

NIKE, DRIVING A CHARIOT with two galloping horses to the left. In one hand she holds the reins, in the other the whip. Short ground line below the hindlegs of the horses. Below is the inscription: Λευκίου, 'of Leukios', i.e. Lucius. Cf. p. 129.

Stosch, *Gemmae antiquae* (1724), pl. 41.

Bracci, *Memorie*, II, pl. 82.

Raspe, no. 7784.

Brunn, *Geschichte der griech. Künstler*, II, p. 569.

Furtwängler, *J.d.I.*, III, 1888, p. 58, pl. 10, 25 = *Kleine Schriften*, II, p. 260, pl. 27, 25; *A.G.*, vol. III, p. 358.

C.I.G., no. 7211.

683. *Sardonyx cameo*. Burnt. Two large pieces missing. c. 29 × 22 mm.

In the Cabinet des Médailles, Paris.

GRIFFIN ATTACKED BY A SNAKE. The griffin is shown in profile to the left, with head turned in profile to the right. The snake is coiled round his legs, and is about to bite him in the body. Ground line, below which is the inscription: μιδίου, presumably the signature or part of the signature of the artist. For the missing letters Babelon suggested Xap (The names Xαρμίδας and Xαρμίδης are known, but not Xαρμίδιος). M. Guarducci suggested to me that the name was perhaps the genitive of Μιδίας (= Μειδίας), i.e. Μιδίου, without any missing letters at the beginning. So, I see, also Pape, loc. cit. And it is noteworthy that the extant letters are placed at about the middle of the ground line.

Caylus, *Recueil*, I, p. 144, pl. 53, fig. 4.

Bracci, *Memorie*, I, tav. d'agg. 25, I, p. 201.

Brunn, *Geschichte der griech. Künstler*, II, p. 570.

Babelon, *Cat. des Camées*, pl. 18, no. 182 ('l'authenticité de la signature est douteuse').

Furtwängler, *A.G.*, pl. LVII, 4 (accepts signature as genuine).

Pape, *Griechische Eigennamen*, s.v. Μιδίας, p. 921.

684. *Carnelian intaglio*. 12 × 12 mm. In the Fitzwilliam Museum, Cambridge. Formerly in the collection of Story-Maskelyne.

MUSE, seated on a diphros, to the right. In front of her is a bearded mask on a pillar. Her right hand is raised. A mantle is loosely draped round her. Ground line. At the back of the figure is the inscription: Μύκωνος, 'of Mykon', presumably the signature of the artist.

Brunn, *Geschichte der griech. Künstler*, II, p. 517.

Furtwängler, *J.d.I.*, III, 1888, p. 318 = *Kleine Schriften*, II, p. 240; *A.G.*, pl. I, 14.

85. *Jasper intaglio*. 11 × 14 mm.

Present location not known. Formerly in the collection of F. Ursinus.

ROMAN PORTRAIT HEAD, in profile to the right. Inscribed Μύκωνος, 'of Mykon'.

No reliable illustration seems to exist, so the authenticity of the portrait and of the inscription cannot be determined. Cf. bibliography infra.

Bracci, *Memorie*, II (1786), pl. 83.

Brunn, *Geschichte der griech. Künstler*, II, pp. 516 f. (with more references to older literature).

Furtwängler, *J.d.I.*, III, 1888, pp. 317 f., pl. 10, 22 = *Kleine Schriften*, II, pp. 239 f., pl. 27, 22 (illustrations and descriptions of head do not quite correspond); *A.G.*, vol. III, p. 355, note 1.

686. *Amethyst intaglio*. 17 × 14 mm.

In the Cabinet des Médailles, Paris. Gift of Monsieur Fesch to Louis XIV.

ACHILLES, playing the kithara. He is sitting, in three-quarter view, on a rock, on which is spread an animal's skin. In front of him his sword is hanging from a tree, and below it, on the ground, is his shield, richly embossed with a gorgoneion and a chariot-race. Behind him, on the rock, is his crested, Corinthian helmet. Ground line.

Along the kithara, in a vertical line is the inscription: Παμφίλου, 'of Pamphilos', presumably the signature of the artist.

For the Achilles Furtwängler compared the Hermes Ludovisi.

Babelon, *Cabinet des Antiques*, pl. LVI, 13.

V. du Mersan, *Histoire du Cabinet des Médailles*, p. 87.

Bracci, *Memorie*, II, pl. xc.

Mariette, *Traité*, II, pl. xcii.

Chabouillet, *Cat.*, no. 1815.

Reinach, *Pierres gravées*, p. 174, pl. 135, no. 47.

Brunn, *Geschichte der griech. Künstler*, II, p. 522.

Furtwängler, *J.d.I.*, III, 1888, p. 321, pl. 10, 4 = *Kleine Schriften*, II, pp. 243 f., pl. 27, 4; *A.G.*, pl. XLIX, 18, and vol. III, p. 358.

Lippold, *Gemmen u. Kameen*, pl. 40, 7.

Cabinet des Médailles, *Les Pierres gravées, Guide du visiteur* (1930), pp. 251, pl. VIII, 1815.

Vollenweider, *St.*, pl. 16, 6-8, p. 27, with note 8.

687. *Amethyst intaglio*. 15 × 13 mm.

In the Cabinet des Médailles, no. 1526 bis. Bequeathed by Pierre Galle in 1881.

HEAD OF MEDUSA, in profile to the left. Her eyes are half closed, and she has wings, serpents, and a taenia in

her curly hair. In front of the neck, in two oblique lines is the inscription Παμφίλου, "of Pamphilos".

The authenticity has been both doubted and endorsed.

Babelon, *Cabinet des Antiques*, pl. 33, 1, p. 103.

Furtwängler, *J.d.I.*, III, 1888, p. 322 (considered modern) – *Kleine Schriften*, II, pp. 244 f.; *A.G.*, pl. XLIX, 16 (considered ancient).

Vollenweider, *St.*, pl. 16, 4, 5, p. 27, with note 8 (considered ancient).

688. *Carnelian intaglio*. Much injured. 14 × 11 mm.

Present location not known. At the beginning of the seventeenth century in the possession of Andreini in Florence.

DIOMEDES, stepping over the altar, with the palladion in his left hand, the sword in his right. Below is the body of the guard; to the right is a column with a statue mounted on it.

The attitude of Diomedes is the same as in the other representations, cf. nos. 308 ff., and p. 56, except that he is bending further forward. Inscribed: Πολυκλείτου, 'of Polykleitos', presumably the signature of the artist.

Stosch, *Gemmae antiquae caelatae*, pl. 54.

Bracci, *Memorie*, II, pl. 96.

Brunn, *Geschichte der griech. Künstler*, II, p. 578.

Furtwängler, *J.d.I.*, III, 1888, p. 314, pl. 8, 28 – *Kleine Schriften*, II, pp. 235 f., pl. 26, 28; *A.G.*, vol. III, p. 357.

C.I.G., no. 7243.

Mentioned by Vollenweider, *St.*, p. 51, note 24.

689. *Sardonyx cameo*, of two layers, mounted in a modern ring. 25 × 18 mm.

In the Hermitage (M 293).

NIKE, with large, outspread wings, is floating in the air, driving four rearing horses to the right. She is holding the reins in both hands, and in her left also a filleted palm branch. She wears a peplos, which leaves her right side partly uncovered, and the folds of which are massed behind her legs. Of the horses one appears entire on her right; of the second only the head and neck are visible above her head; the other two are in three-quarter view on her left. Above is the signature of the artist: Ροῦφος ἐποίησεν, 'Rouphos made it'. On Rufus (first century B.C.) see p. 129.

Pliny (xxxv, 108) cites as one of the paintings by Nikomachos 'Victoria quadrigam in sublime rapiens', and adds that the emperor Plancus exhibited it on the Capitol. The cameo – and its replicas on intaglio gems (cf., e.g., Berlin, nos. 6252–6254) and on coins of the gens Plautina cf. Cohen, *Méd. cons.*, pl. xxxiii, 7, p. 256; E. Babelon,

Monn. de la républ., II, p. 325) – have therefore been thought to reproduce Nikomachos' composition (cf. Panofka, *Zur Erklärung des Plinius*, pp. 14 ff.; Schuchhardt, *Nikomachos* (Weimar, 1866), pp. 20 ff.; Furtwängler, loc. cit.). The variations from Pliny's description – e.g. that on the gems and coins there is no chariot, only the horses – can be explained by the restricted space available. That the artists of the Roman period utilized former compositions with occasional changes is of course well known. (Nikomachos can be dated in the early Hellenistic period of the late fourth century.)

At all events the composition on the cameo is of great power, worthy of its famous ancestry; and to have adapted it successfully into so small a space was a *tour de force*.

Bracci, *Memorie*, Tav. d'agg., II, 3.

Brunn, *Geschichte der griech. Künstler*, II, pp. 631 f.

Furtwängler, *J.d.I.*, IV, 1889, pp. 60 ff., III, 1888, p. 60, pl. II, 10 – *Kleine Schriften*, II, p. 262, pl. 28, 10; *A.G.*, pl. LVII, 6.

Reinach, *Pierres gravées*, p. 137, no. 45, pl. 125.

Vollenweider, *St.*, pl. 19, 1, 2, p. 28, with note 14.

Lippold, *R.E.*, 2te Reihe, I, A, I, s.v. Rufus, no. 19, cols. 1203 ff. (on the name).

690. *Agate-onyx cameo*, in two layers. 37 × 26 mm.

In the Cabinet des Médailles, Paris.

BUST OF ANTONIA (?), wife of Nero Drusus; born 36 B.C., died A.D. 39. The head is shown in three-quarter view, the bust is frontal. She wears a chiton and a mantle. On one side, in a vertical line, is the inscription: Σατορμεινου, 'of Satormeinos (Saturninus)', the signature of the artist, cf. p. 129. For the coin types of Antonia cf. Bernoulli, *Röm. Ikon.*, II, 1, pl. xxxiii, 9–12. Imhoof-Blumer, *Porträtköpfe*, pl. I, 14, and my fig. 509a.

Chabouillet, *Cat.*, no. 206.

Babelon, *Cat. des Camées*, no. 260, pl. xxvi.

Brunn, *Geschichte der griech. Künstler*, II, pp. 578 f.

Furtwängler, *A.G.* vol. III, pp. 320, 358. *J.d.I.*, III, 1888, p. 318, pl. II, 3 – *Kleine Schriften*, II, p. 240, pl. 28, 3.

Lippold, *Gemmen u. Kameen*, pl. 73, 3.

Vollenweider, *St.*, pl. 85, 1, 2, 4, p. 75, with note 61.

691. *Amethyst intaglio*, mounted in an ancient gold ring. 17 × 14.5 mm.

From Kerch. In the Hermitage, Leningrad.

BUST OF CLAUDIUS, Roman emperor, A.D. 41–54, with head in profile, and shoulders in three-quarter back view. He wears the aegis and a laurel wreath. At the back of his head is the inscription: Σκύλακος, 'of Skylax', evidently the signature of the artist, cf. p. 134. For the coin type of Claudius cf. my fig. 516a.

Maximova, *Die antiken geschnittenen Steine der Ermitage* (1926), pl. III, 9 (in Russian); *Geschnittene Steine in antiken Städte des nördlichen Schwarzmeergebietes*, pl. II, 4.
Vollenweider, *St.*, pl. 92, 2, 4, 5, p. 79, with note 78.

692. *Sardonyx cameo*. 34 × 23 mm.

Formerly in the Collection of Baron Roger of Paris. Now?

YOUNG HERAKLES, nude, is standing in profile to the right, playing the kithara. The lion's skin is knotted round his neck. At the left are his club, bow, and quiver. On one side is the signature of the artist: Σκύλακος, 'of Skylax'.

Reinach, *Pierres gravées*, p. 178, no. 59, pl. 136 (with references to older publications).

Brunn, *Geschichte der griech. Künstler*, II, pp. 581 f.

Furtwängler, *J.d.I.*, III, 1888, pp. 49 f., pl. II, 6 = *Kleine Schriften*, II, p. 251, pl. 28, 6; *A.G.*, pl. LVII, 10.

Lippold, *Gemmen u. Kameen*, pl. 39, 7.

Vollenweider, *St.*, pl. 92, 1, 3, p. 79, with note 78.

693. *Onyx intaglio*. 13 × 16 mm.

Present location not known.

SATYR DANCING, with head thrown back. In his right hand he holds a filleted thyrsos, in his left a kantharos. A panther's skin hangs from his left arm. On the ground are a krater and a wreath. A popular motif; cf. nos. 177, 178. On the right is the inscription: Σκύλαξ, 'Skylax', presumably the signature of the artist.

Bracci, *Memorie*, II (1786), pl. 92.

Brunn, *Geschichte der griech. Künstler*, II, p. 581.

Furtwängler, *J.d.I.*, III, 1888, p. 49, pl. 10, 24 = *Kleine Schriften*, II, pp. 250 f., pl. 27, 24; *A.G.*, pl. XII, 26.

Vollenweider, *St.*, p. 79.

694. *Clouded chalcedony intaglio*. 'The Strozzi Medusa'. Fractured. 30 × 25 mm.

In the British Museum. From the Strozzi and Blacas Collections (Blacas 389). Found in a vineyard on the Caelian hill, in Rome, at the beginning of the eighteenth century; cf. Winckelmann, *Kunstgeschichte*, V, chapter 2.

HEAD OF MEDUSA, wingless, in profile to the left. Serpents are intermingled with her curly hair, which falls loosely down to the shoulders. Inscribed, on one side, vertically: Σόλωνος, 'of Solon'. Cf. p. 134.

The original from which the head was copied must have belonged to the late fifth century B.C.

There are several modern imitations; cf., for instance, my no. 733.

This famous stone has been frequently published; e.g. by: Raspe, no. 8950.

Bracci, *Memorie*, II, pl. 107.

Reinach, *Pierres gravées*, pp. 180 f., pl. 137, no. 63 (with references to other older publications).

King, *Antique Gems and Rings*, I, pp. xv, 258, II, pl. 20, fig. 9; *Arch. Journal*, XXIV, p. 204.

Brunn, *Geschichte der griech. Künstler*, II, pp. 524 f.

Furtwängler, *J.d.I.*, III, 1888, p. 309 = *Kleine Schriften*, II, pp. 30 ff., pl. 28, 9; *A.G.*, pl. XI, 18, and vol. III, p. 354.

Lippold, *Gemmen u. Kameen*, pl. 77, fig. 4.

Walters, *Cat.*, no. 1829.

Vollenweider, *St.*, pl. 45, I, 2, pp. 47 ff., with note 4.

695. *Nicolo intaglio*. 18 × 13 mm.

In the National Museum, Naples, inv. 25.218. Found at Pompeii in 1861.

HERAKLES, nude, is standing in almost front view, holding his club in his lowered left hand, a sheathed sword in his right. The club rests on a little support. Thick ground line. Along the left side of Herakles, in a vertical line, is the inscription: Σόλωνος, 'of Solon', evidently the signature of the artist.¹

The figure should reproduce a Hellenistic statuary type.

Furtwängler, *A.G.*, vol. III, p. 354, fig. 196.

Breglia, *Cat. d. Oreficerie*, 1941, pl. 29, 4, no. 515.

Siviero, *Gli ori e le ambre del Mus. Nazionale*, 1954, p. 91, no. 378, pl. 225, a, b, and coloured plate 211.

Sievers, *R.E.*, Reihe 3, A, I, cols. 978 f.

Vollenweider, *St.*, pl. 47, I, 2, 7, p. 47, with note 2.

¹ I was not able to get an impression of this stone, so had to use the illustration in Siviero which does not show the signature.

696. *Intaglio*. Height 18 mm.

Was already known in the sixteenth century. Present location not known.

DIOMEDES, holding the palladion in his left hand and a sword in the right, has stepped over the altar, and is stealthily advancing to the left, over the body of the dead guard. Under the ground line is the inscription: Σόλων ἐποίησεν, 'Solon made it'. The position of Diomedes is here reversed, taking the place of that of Odysseus in nos. 720, 308. Cf. p. 56.

Baudelot de Dairval, *Réflexions sur le prétendu Solon*, p. 268 fig. II.

Mariette, *Traité*, pl. 64.

Bracci, *Memorie*, II, pl. 108.

Reinach, *Pierres gravées*, p. 179, pl. 137, no. 61.

Brunn, *Geschichte der griech. Künstler*, II, pp. 524 f.
 Furtwängler, *J.d.I.*, III, 1888, p. 308, pl. 8, 29 – *Kleine Schriften*, II, pp. 229 ff., pl. 26, 29; *A.G.*, pl. XLIX, 5, and vol. III, p. 354.
 Vollenweider, *St.*, pl. 49, I, p. 50, with note 20.

697. *Violet glass intaglio*. Surface is corroded. 25 × 22 mm.

In the Staatliche Museen, Berlin, East.

UPPER PART OF A FEMALE FIGURE, in profile to the right. Instead of a chiton she wears the skin of an animal, and may therefore have been intended for a Maenad. The left hand is raised. Above the hand is the inscription: Σόλων, 'Solon'.

Brunn, *Geschichte der griech. Künstler*, II, p. 530.
 Furtwängler, *Beschreibung*, no. 6269; *J.d.I.*, III, 1888, pp. 121 ff., pl. 3, 8 – *Kleine Schriften*, II, pp. 165 ff., pl. 25, 8; *A.G.*, pl. XXXVI, 30, and vol. III, p. 354.
 Lippold, *Gemmen u. Kameen*, pl. 17, 4.
 Vollenweider, *St.*, pl. 51, 2, p. 47, with note 3.

698. *Intaglio*. 12 × 8.5 mm.

Present location not known. Once in the possession of the Senator Cerretani, then of Schellerheim, then of Roger.

EROS, nude, is standing in almost frontal view. Ground line. Along Eros' left side, in a vertical line, is the inscription: Σόλωνος, 'of Solon'.

Raspe, 6678.
 Bracci, *Memorie*, II, pl. 106.
 Stosch, *Gemmae antiquae caelatae* (1724), pl. 64.
 Brunn, *Geschichte der griech. Künstler*, II, p. 530.
 Reinach, *Pierres gravées*, p. 181, pl. 137, no. 64.
 Furtwängler, *J.d.I.*, III, 1888, p. 311 – *Kleine Schriften*, II, p. 232; *A.G.*, vol. III, p. 355 ('nicht bedeutendes aber echtes Werk').
 Vollenweider, *St.*, pl. 99, 8, p. 47, note 1 (= modern).

699. *Chalcedony intaglio*. Repolished in modern times. 19 × 16 mm.

In the British Museum. Acquired from the Carlisle Collection in 1890.

HEAD OF MEDUSA, in profile to the right. The eyes are half closed, and there are serpents and a wing in the curly hair. In front of the neck, in a horizontal line, is the inscription: Σωσοκλ[---], the signature of the artist Sosokles?

Bracci, *Memorie*, II, pl. 109.
 Stosch, *Gemmae antiquae caelatae* (1724), pl. LXV.
 Natter, *Traité*, pl. XIII.
 Brunn, *Geschichte der griech. Künstler*, II, p. 583.
 Reinach, *Pierres gravées*, p. 181, no. 65, pl. 137.

Furtwängler, *J.d.I.*, III, 1888, pp. 214 f., pl. 8, 18 – *Kleine Schriften*, II, pp. 206 f., pl. 26, 8; *A.G.*, pl. XLIX, 14.
 Dalton, *Br. Mus. Cat. of Post-Classical Gems*, no. 792 ('early eighteenth century').
 Vollenweider, *St.*, pl. 18, I, 3, p. 28, with note 12.

700. *Sardonyx cameo*. 25 × 18 mm.

In the National Museum, Naples, inv. 25844. Once in the collection of Lorenzo Medici. Went to Naples with the Farnese Collection.

NIKE DRIVING A TWO-HORSE CHARIOT, holding the reins in both her hands. She wears a sleeveless, long chiton with long overfold. All eight legs of the horses are indicated; also both wheels of the chariot and both wings of the female figure. Above is the inscription Σωστράτου, 'of Sostratos', the signature of the artist, cf. p. 134. Below inscribed LAUR. MED., while in the Medici possession.

Brunn, *Geschichte der griech. Künstler*, II, pp. 584 f.
 Furtwängler, *J.d.I.*, IV, 1889, p. 62, III, 1888, p. 62, pl. 11, 8 – *Kleine Schriften*, II, pp. 264 f., pl. 28, 8; *A.G.*, pl. LVII, 5.
 Pesce, *Museo Nazionale di Napoli*, p. 65, fig. 30, 6.
 Lippold, *Gemmen u. Kameen*, pl. 34, 4.
 L. Curtius, *Falsche Kameen*, *Arch. Anz.*, 1944/45, col. 10.
 Vollenweider, *St.*, pl. 26, I, 2, p. 34, with note 48.

701. *Onyx cameo*. Right side missing. 16 × 18 mm.

In the British Museum. Acquired from the Carlisle Collection in 1890. Once in the Ottoboni Collection.

EROS LEADING A CHARIOT with two pantheresses. Eros is nude, and is walking alongside the animals, holding up the reins in his left hand. Of the chariot only the near wheel, part of the body, and the hand of the occupant remain. Below the thick ground line is the inscription: Σωστράτου, 'of Sostratos', the signature of the artist.

The same motif occurs on a sarcophagus in Munich (Furtwängler, *Beschreibung der Glyptothek* (1910), no. 365), and 'presumably was copied from a painting of the fourth century B.C.' (Furtwängler).

A modern copy of the stone is in Berlin; cf. Furtwängler, *Beschreibung*, no. 9791.

Bracci, *Memorie*, II, pl. 110.
 Raspe, no. 6731.
 Reinach, *Pierres gravées*, pl. 137, no. 66, p. 182 (with other references to older publications).
 Brunn, *Geschichte der griech. Künstler*, II, p. 585.
 Furtwängler, *J.d.I.*, IV, 1889, p. 63 – *Kleine Schriften*, II, p. 265; *A.G.*, pl. LVII, 7.
 Walters, *Cat.*, no. 3462.
 Vollenweider, *St.*, pl. 24, I–3, p. 33, with note 41.

702. *Carnelian intaglio*. 8 × 11 mm.

In the British Museum. Acquired from the Carlisle collection in 1890.

NIKE SACRIFICING A BULL. She holds up the animal's head with her left hand, and has the sword ready in her right. A mantle is draped round the lower part of her body. Ground line, beneath which is the inscription: Σωστράτου, 'of Sostratos'.

Raspe, no. 7760.

Natter, *Méthode de graver*, pl. 29.

Brunn, *Geschichte der griech. Künstler*, II, p. 586.

Furtwängler, *J.d.I.*, IV, 1889, p. 63 = *Kleine Schriften*, II, p. 265; *A.G.*, pl. XLIX, 19.

Dalton, *Br. Mus. Cat. of Post-Classical Gems*, no. 770.

Vollenweider, *St.*, pl. 27, 2, 8, p. 36, with note 65.

703. *Glass cameo*. 30 × 24 mm.

In a private collection.

APHRODITE AND ADONIS, embracing. He is half reclining on a couch, at the head of which Aphrodite is seated. At the foot of the couch is a little Eros, and beyond stands a female figure, perhaps Persephone, holding a casket; a dog is at her feet. Above is the signature of Sostratos: Σωστράτου. Ground line.

Sangiorgi, *Röm. Mitt.* XLVIII, 1933, pp. 290 ff. pl. 49, fig. 3.

Vollenweider, *St.*, pl. 25, 8, p. 33, with note 46.

704. *Fragment of a garnet intaglio*. 24 × 10 mm.

In the Cabinet des Médailles, Paris. Gift of Pauvert de La Chapelle in 1899. Said to have been found in the Roman Campagna.

BACK OF THE BUST OF A WOMAN, wearing a veil over her head. Below is the beginning of an inscription Σωσ[—], presumably the beginning of the signature of Sostratos.

Babelon, *Cat. de la Collection Pauvert de La Chapelle*, no. 158.

Vollenweider, *St.*, pl. 27, 5, 10, p. 36, with note 64.

705. *Amethyst intaglio*. 23 × 18 mm.

In the Museo Archeologico, Florence, inv. 97. In the collection of Andreini at the beginning of the eighteenth century.

HERAKLES AND A NYMPH. He is sitting on a rock, and has put his right arm round the nymph standing in front of him, while she is trying to pull up her himation. On the rock is the lion's skin, and below, the club. Ground

line, beneath which is the inscription: Τεύκρου, 'of Teukros', the signature of the artist.

The figure of the nymph appears alone on glass gems of the Republican period; cf. Berlin, nos. 1556, 3678.

Gori, *Mus. Flor.*, II, pl. 5.

Bracci, *Memorie*, II, pl. 112.

Reinach, *Pierres gravées*, p. 182, no. 68, pl. 137; p. 50, pl. 48, no. 5.

Brunn, *Geschichte der griech. Künstler*, II, pp. 531 f.

Furtwängler, *J.d.I.*, III, 1888, pp. 323 f., pl. 10, 13 = *Kleine Schriften*, II, p. 245, pl. 27, 13; *A.G.*, pl. XLIX, 25, and vol. III, p. 358.

Lippold, *Gemmen u. Kameen*, pl. 36, 3.

Vollenweider, *St.*, pl. 37, 3-5, p. 43, with note 36.

706. *Sardonyx cameo*, white on dark ground. 45 × 37 mm.

In the Museum of Fine Arts, Boston, 99.101. Once in the Marlborough Collection. Already known in the sixteenth century.

MYSTIC MARRIAGE OF EROS AND PSYCHE. They are shown walking side by side, with two Erotes in front of them and one behind. Of those in front one carries a lighted torch, the other is preparing the nuptial bed, while the Eros at the back holds a *liknon* full of eatables over the couple's heads. The Erotes are all nude; Psyche wears a long chiton and has a veil over her head. The bridegroom Eros also has a veil covering his head, and holds a dove. Above, in two horizontal lines, is the signature of the artist: Τρύφων ἐποίησεν, 'Tryphon made it'. Cf. p. 134. The mystical character of the ceremony is suggested by the *liknon*, the veiling of Eros and Psyche, and the long torch; cf. Furtwängler, *Kleine Schriften*, II, p. 261.

For a gem engraver named Tryphon who carved a Galene on an Indian beryl, cf. *Greek Anthology*, IX, 544. It has been suggested that the Boston stone was carved by this same Tryphon, but the name is so common (thirty-two persons by that name are cited in the *R.E.*, VIII, A, 1, s.v. Tryphon) that there is no certainty.

Bracci, *Memorie*, II (1786), pl. 114.

Story-Maskelyne, *Marlborough Gems*, p. 26, no. 160.

Brunn, *Geschichte der griech. Künstler*, II, p. 638.

Furtwängler, *J.d.I.*, III, 1888, p. 58, pl. 11, 5 = *Kleine Schriften*, II, pp. 260 ff., pl. 28, 5; *A.G.*, pl. LVI, 11, and vol. III, p. 358. *Christie's Sale Catalogue of the Marlborough Gems*, June 26-29, 1899, no. 160.

Lippold, *Gemmen und Kameen*, pl. 30, 5.

Chase, *Guide* (1950), fig. 217, on p. 160; Chase-Vermeule, *Guide*, fig. 260.

Siebeking in Pauly-Wissowa, *R.E.*, VII, A, 1 (1939), col. 746, no. 32.

Vollenweider, *St.*, pl. 28, 1, pp. 36 f., with note 66.

707. *Carnelian intaglio*. 19 × 14.5 mm.

In the Museo Archeologico, Florence, 166.

BUST OF A BARBARIAN, in profile to the right. He has longish hair, a dishevelled beard, and a mantle draped on his shoulder. At the back of his head, in a vertical line, is the signature of the artist: Ὑλλου, 'of Hyllos'.

Bracci, *Memorie*, II (1786), pl. 81.

Gori, *Mus. Flor.*, II, pl. 2, fig. 3.

Brunn, *Geschichte der griech. Künstler*, II, pp. 508 f.

Furtwängler, *J.d.I.*, III, 1888, p. 307, pl. 10, 2 – *Kleine Schriften*, II, p. 228, pl. 27, 2; *A.G.*, vol. III, p. 357, note 1.

Vollenweider, *St.*, pl. 79, 1, 4, 6, p. 70, with note 35.

708. *Carnelian intaglio*. 20 × 14 mm.

In the Hermitage, Leningrad. Formerly in the collections of F. Ursinus and Lorenzo Medici.

BUST OF APOLLO, in profile to the right. He wears a taenia and a chlamys, fastened on his right shoulder. At the back of the neck, in a vertical line, is the inscription: Ὑλλου, 'of Hyllos', the signature of the artist.

In front is the inscription LAVR MED, i.e. from the collection of Lorenzo Medici.

The type must go back to an original of the fifth century B.C.

Bracci, *Memorie*, II, pl. 79.

Ursinus, *Illustrum Imagines*, pl. 75 (ed. Faber).

Reinach, *Pierres gravées*, p. 172, no. 39 (with other references to the older publications).

Brunn, *Geschichte der griech. Künstler*, II, p. 507.

Furtwängler, *J.d.I.*, III, 1888, p. 306, pl. 10, 1 – *Kleine Schriften*, II, pp. 227 f., pl. 27, 1; *A.G.*, pl. XLIX, 29.

Vollenweider, *St.*, pl. 81, 1, 3, p. 71, with note 45.

709. *Sardonyx cameo*, white on dark brown. 13 × 18 mm.

In the Staatliche Museen, Berlin.

BUST OF A YOUNG SATYR. The head is in profile to the right, the bust in three-quarter back view. He has curly hair, and wears a chlamys, fastened on the right shoulder. The mouth is slightly open, the glance is upward, the expression gay. At the back of the head is the inscription, in three lines: Ὑλλος Διοσκουρίδου ἐποίησεν, 'Hyllos, the son of Dioskourides, made it'.

Gori, *Mus. Flor.*, II, p. 13.

Brunn, *Geschichte der griech. Künstler*, II, pp. 511 f.

Furtwängler, *Beschreibung*, no. 11063; *J.d.I.*, III, 1888, pp. 110 ff., pl. 111, 2 – *Kleine Schriften*, II, pp. 153 ff., pl. 25, 2; *A.G.*, pl. LII, 2.

Vollenweider, *St.*, pl. 80, 1–3, p. 70, with note 38.

710. *Amethyst intaglio*. 19 × 15 mm.

In the Hermitage, Leningrad, inv. G. 1259. Acquired in 1873. Formerly in the collection of Mr. Perovsky.

UPPER PART OF A FEMALE FIGURE, in almost frontal view. She wears a veil over the back of her head, a laurel wreath, a chiton, a necklace, and earrings. On her left is a large cornucopia. Along the veil, on the right, are preserved three letters of an inscription: Ὑλλ., evidently part of the signature of Hyllos.

Cf. the similar representation on an amethyst in the Cabinet des Médailles, Chabouillet, *Cat.*, no. 2080, my no. 509, which was identified both as the goddess Tyche, and as a generalized portrait of either Livia or Antonia. The same might apply to the Leningrad lady. In the Paris stone the hand holding the cornucopia is added.

For a similar abbreviated signature (?) by Hyllos, followed by a dot cf. that on a carnelian with a figure of Dionysos, my no. 710bis.

Maximova, *The ancient engraved gems of the Hermitage* (1926), p. 47, W. Sch. 5, no. 5 (a reference kindly given me by K. S. Gorbunova).

710a. *Carnelian intaglio*. Slightly convex on the engraved side. Height 19.5 mm.

In the Ionides Collection, London.

DIONYSOS, holding a filleted thyrsos in one hand, a small jug in the other, is walking slowly, with uncertain steps, to the right. He wears a wreath, and has a cloak and an animal skin hanging from his arms. In the field is the inscription ΥΛΛ., as in no. 710 – evidently an abbreviation for Hyllos.

The theme of the ecstatic, drunken Dionysos apparently appealed both in Roman times (cf. Furtwängler, *A.G.*, pl. XXXVI, 28, 34) and in the eighteenth century (cf. Dalton, *Catalogue of the Engraved Gems of the Post-Classical Periods*, British Museum, nos. 602, 603; Boardman, *op. cit.*, no. 94).

Boardman, *Engraved Gems, The Ionides Collection*, no. 31.

711. *Fragment of a carnelian intaglio*. 13 × 10 mm.

In the Cabinet des Médailles, Paris. Gift of Pauvert de La Chapelle. Found in the Roman Campagna.

BACCHIC MASK, in front view. Below is the signature of the artist: Ὑλλου, 'of Hyllos'.

Babelon, *Cat. de la Coll. Pauvert de La Chapelle*, no. 126.

Furtwängler, *J.d.I.*, IV, 1889, pp. 86 f.; *A.G.*, vol. III, p. 357, note 1.

Vollenweider, *St.*, pl. 78, 3, 5, p. 70, with note 34.

712. *Chalcedony intaglio*, of six layers. Burnt. 9 × 13 mm.
In the Staatliche Museen, Berlin.

THESEUS, in almost frontal view, is shown holding a club in his right hand; a mantle is hanging from his left arm. Behind the figure, in a vertical line, is the signature of the artist: Ὑλλου, 'of Hylllos'.

Maffei, *Gemme antiche*, II, pl. 86, p. 182.

Bracci, *Memorie*, II (1786), pl. 78.

Brunn, *Geschichte der griech. Künstler*, II, pp. 509 f.

Furtwängler, *Beschreibung*, no. 6866; *J.d.I.*, III, 1888, pp. 129 ff., pl. 3, 10 – *Kleine Schriften*, II, pp. 173 ff., pl. 25, 10; *A.G.*, pl. 49, 21.

713. *Carnelian intaglio*. Fractured at bottom. 18 × 16 mm.

In the Museum of Fine Arts, Boston, 99.103. Pierce Fund, 1899. Formerly in the Marlborough Collection.

NEREID, SITTING ON THE BACK OF A TRITON, riding over the sea. Both have mantles draped round the lower parts of their bodies. They are escorted by a baby Triton and a dolphin, swimming in front of them. On one side is the inscription: Ὑλλου, 'of Hylllos'. Its genuineness has been doubted by some, endorsed by others (recently by Vollenweider). Judging from the photograph, I too think it should be ancient.

Marlborough Gems, I, pl. 40.

Story-Maskelyne, *Cat. of the Marlborough Gems*, no. 187.

Reinach, *Pierres gravées*, pl. III, no. 40, p. 115.

Brunn, *Geschichte der griech. Künstler*, II, p. 512.

Furtwängler, *A.G.*, pl. LXV, 27. (Thought engraving undoubtedly ancient, the inscription modern.)

Vollenweider, *St.*, pl. 77, 1, 2, p. 69, with note 33. (Thought both engraving and inscription ancient.)

714. *Carnelian intaglio*. 19 × 17 mm.

Present location not known.

NEREID, RIDING ON A SEA DRAGON. She is shown in three-quarter back view, with head turned in three-quarter front view. Drapery floats behind her. Behind the Nereid is the inscription: Ὑλλου, 'of Hylllos'.

Cf. the similar representation on a stone in the Hermitage, Furtwängler, *A.G.*, pl. XLI, 42.

Vollenweider, *St.*, pl. 77, 5, p. 70, with note 37.

715. *Cloudy chalcedony intaglio*. 22 × 41 mm.

In the Cabinet des Médailles, Paris.

A DIONYSIAC BULL, with an ivy wreath round its body, is shown in profile to the left and with head turned

frontal, standing on a filleted thyrsos, which serves as a ground line. Above is the inscription: Ὑλλου, 'of Hylllos'.

The inscription was considered modern by Furtwängler, ancient by Vollenweider.

Stosch, *Gemmae antiquae caelatae*, p. 56, pl. XI.

Bracci, *Memorie*, II, p. 128, pl. LXXX.

Mariette, *Traité*, II, pl. XLII.

Chabouillet, *Cat.*, no. 1637.

Brunn, *Geschichte der griech. Künstler*, II, p. 510.

Reinach, *Pierres gravées*, pl. 135, no. 40, p. 172.

Babelon, *Cabinet des Antiques*, pl. 33, 2; *Gravure*, p. 165, fig. 124.

Furtwängler, *J.d.I.*, III, 1888, p. 307 – *Kleine Schriften*, II, p. 228; *A.G.*, pl. XLV, 11. (Doubts genuineness of signature.) Vollenweider, *St.*, pl. 78, 1, 2, 4, p. 70, with note 36.

716. *Carnelian intaglio*. c. 22 mm. wide.

In the Archaeological Museum, Nicosia, Cyprus. Found in 1953, at Salamis, Cyprus.

A FIERCE LION, walking to the left. His mouth is open, with teeth showing. Double ground line, below which is the inscription: Ὑλλου, 'of Hylllos'. The coincidence that a statue base was found, in 1890, on this very site, which had been erected to the gymnasiarch Hylllos of Augustan date, at first suggested that the name on the gem referred to that person. But it is more likely that the name refers to that of the well known gem-engraver, since the letters resemble those in some of his signatures.

Fasti Archeologici, VIII, 1953, no. 258, fig. 2.

Cyprus Review, IX, 2, 1953, pp. 8 ff.

Megaw, *J.H.S.*, LXXIV, 1954, p. 175, pl. XI, 2.

Vollenweider, *St.*, pl. 77, 6, pp. 69 ff., with notes 31 ff.

717. *Carnelian intaglio*. Fragmentary. Width 17 mm.

In the Staatliche Museen, Berlin.

COCK TREADING A HEN. Below the ground line is part of the signature of the artist: (–)λου, either 'of Hylllos', or 'of Aulos'.

Cf. the Greek and Etruscan gems in my vol. I, nos. 452, 752.

Imhoof-Blumer and Keller, *Tier- u. Pflanzenbilder*, pl. 21, 37, p. 132.

Furtwängler, *Beschreibung*, no. 7067; *J.d.I.*, III, 1888, p. 133, pl. 3, 13 – *Kleine Schriften*, II, p. 257, pl. 25, 13; *A.G.*, pl. XLIX, 32. Vollenweider, *St.*, pl. 33, 7, 9, p. 41, with note 21.

718. *Red jasper intaglio*. Fractured at top. 17 × 17 mm.

In the Staatliche Museen, Berlin, inv. 30074. From Egypt.

BUST OF A BEARDED MAN, with head in three-quarter view, evidently a philosopher. The general type resembles

Sokrates, as A. Greifenhagen pointed out. On one side, in two horizontal lines, is the inscription: 'Υπερχίου, 'of Hyperechios', the signature of the artist. Cf. p. 135.

Sievekling, *R.E.*, IX, 1 (1914), s.v. Hyperechios, no. 5, col. 281.

Greifenhagen, *Berliner Museen, Berichte*, N.F., Sonderheft, 1960, pp. 17 f., fig. 10.

Richter, *Portraits of the Greeks*, I, p. 119.

719. *Yellow jasper intaglio*. Head deeply cut. 32 × 16 mm.

In the Museum of Fine Arts, Boston, 23.589. From the collection of E. P. Warren, who bought it from Rhousopoulos in 1897. 'From Macedonia, found in a stone sarcophagus. Formerly in a collection in Saloniki' (Furtwängler).

LION, walking to the right, with head turned frontal. Ground line. Beneath is the inscription: 'Υπερχίου, 'of Hyperechios', the signature of the artist.

Furtwängler, *J.d.I.*, III, 1888, pl. XI, 24, and IV, 1889, p. 64 – *Kleine Schriften*, II, pp. 266 f., pl. 28, 24; *A.G.*, pl. LXIII, 34, and pl. I, 6.

Burlington Fine Arts Club Exh., 1904, no. O, 40.

Beazley, *Lewes House Gems*, no. 115.

Greifenhagen, *Berliner Museen*, 1960, Sonderheft, p. 18, with note 14.

Vollenweider, *St.*, p. 80.

720. *Sard intaglio*. Surface polished in modern times. 21 × 29 mm.

Formerly in the Arundel, Marlborough, and Evans Collections, then in that of Captain Spencer Churchill. Now in the Ashmolean Museum, Oxford, 1966.18081. The stone was known before 1646.

DIOMEDES AND ODYSSEUS. Diomedes, holding the palladion in his left hand, a sword in his right, is stepping over a garlanded altar, while Odysseus is pointing to the dead guard lying on the ground. Both Diomedes and Odysseus are nude, but have a mantle draped over one arm. Odysseus holds a sheathed sword in his left hand. Of the dead guard only the feet and part of the legs are visible; the rest is hidden by a quadrangular base. Between Diomedes and Odysseus is a column with a statue of Poseidon holding a trident; he is shown in three-quarter back view, with a mantle draped on his left shoulder. At the back of Odysseus is seen the wall of Troy, smooth below, indicated above by rows of rectangular blocks, battlements, and a gateway.

On the altar is the signature of the artist: Φήλιξ ἐποίησεν, 'Phelix (Felix) made it'; cf. p. 129. And above Diomedes is a second inscription in two lines, with letters rather larger than in the signature: ΚΑΛΠΟΥΡΝΙΟΥ ΣΕΟΥΕΡΟΥ, evidently referring to the owner of the stone, Calpurnius Severus.

On the composition cf. p. 56.

Bracci, *Memorie*, II, pl. 75.

Marlborough Gems, I, pl. 39.

Reinach, *Pierres gravées*, p. 170, pl. 134, no. 35 (with other references to earlier publications).

Story-Maskelyne, *Cat. of the Marlborough Gems*, no. 341.

Brunn, *Geschichte der griech. Künstler*, II, p. 503.

Furtwängler, *J.d.I.*, III, 1888, pp. 312 ff., pl. 10, 7 – *Kleine Schriften*, pp. 233 ff., pl. 27, 7; *A.G.*, pl. XLIX, 4, pl. I, 11, and vol. III, p. 355.

Lippold, *Gemmen u. Kameen*, pl. 42, 5.

Richter, *A.J.A.*, LXII, 1958, p. 371, pl. 90, fig. 12.

Vollenweider, *St.*, pp. 44, 106, pl. 39, 1, 2.

Ashm. Mus., *Report to the Visitors*, for 1966, pl. 2.

721. *Sardonyx intaglio*, in three layers. 21.5 × 17 mm.

In the Kunsthistorisches Museum, Vienna, IX A 69.

THESEUS AND THE DEAD MINOTAUR. Theseus is standing before the labyrinth, which is indicated by a fortress-like building, perched on a rock, with a large gateway, from which hangs the dead Minotaur, just slain by Theseus. Theseus is shown in three-quarter back view, holding a club in one hand. Ground line. Behind Theseus, in one vertical line, the signature of the artist: Φιλήμονος, 'of Philemon'.

As Furtwängler pointed out, the stance of Theseus was evidently borrowed from a Greek statue of the fifth century representing Herakles; cf. *A.G.*, pl. XLIII, 37.

Bracci, *Memorie*, II, pl. 94.

Eckhel, *Choix*, no. 32.

Reinach, *Pierres gravées*, p. 175, 51, pl. 136 (with earlier literature).

Schneider, *Album*, pl. 40, 11, p. 16.

Sacken and Kenner, *Die Sammlungen des k.k. Münz- u. Ant.-Cabinettes* (1866), p. 420, no. 11.

Brunn, *Geschichte der griech. Künstler*, II, p. 576.

Furtwängler, *J.d.I.*, III, 1888, p. 324, pl. 10, 5 – *Kleine Schriften*, pp. 246 f., pl. 27, 5; *A.G.*, pl. XLIX, 22, and vol. III, p. 358.

Vollenweider, *St.*, pl. 40, 2, 6, p. 44, with note 42.

PROBLEMATICAL AND MODERN GEMS

The problem of differentiating between a genuine work and a forgery, which confronts the archaeologist in every branch of art, is nowhere more difficult than in engraved gems. There are no helpful physical criteria. The stones used in antiquity are practically the same as those in modern use, and the methods of engraving employed in ancient and modern times are likewise the same. Moreover, a gem remains unaltered by age; it acquires no patina or incrustation, and only glass gems become iridescent. The only appreciable change is that the surface sometimes becomes slightly worn and covered with little scratches. But as ancient gems were often repolished in later times and modern gems can be artificially scratched, such evidence can be misleading. Even when a stone is in its original mount, this is no decisive proof of antiquity, as ancient designs were sometimes partly drilled out and re-engraved, and modern gems were inserted into ancient mounts.

Stylistic criticism is also confronted with unusual difficulties in this field. In the seventeenth, the eighteenth, and the early nineteenth centuries we have the rare phenomenon of eminent artists willing and able to copy directly the products of an earlier age. Such imitations were, moreover, made on a large scale to supply a widespread demand, and are therefore not isolated products, but exist in large quantities. When the copying is free, detection is easy, for almost always there are differences in expression, pose, composition, and treatment. And this is the case in the Renaissance copies of the fifteenth and sixteenth centuries, which cannot be considered to be 'forgeries', but are merely free copies from the antique, like the bronze statuettes and marble sculptures produced by Renaissance admirers of ancient art. They present no problem, for they invariably possess a Renaissance flavour. When, however, the copying is close, as it was in the subsequent centuries, a real problem arises. There are certain gems about which even trained archaeologists will disagree. Moreover, the forged signatures with names of ancient artists, sometimes added on genuine ancient stones, present an additional difficulty (cf. p. 130).

Nevertheless, the really doubtful cases are few. The seventeenth-, eighteenth-, and nineteenth-century engraver had too little knowledge of ancient art, and was too strongly influenced by his own outlook not to modify, almost unconsciously, what he was copying – and his variation is our clue. An impossible costume, a strange headdress, a curious pose, a wrong attribute, a faulty inscription, some mistake somewhere, almost always gives the forger away. And in modern times, when forgers have learned so much, the difficult part of engraving gems is practically no longer pursued.¹

In general, one can therefore say that ability to detect forged engravings rests on long familiarity with genuine works, which teaches what is possible and what is impossible in an ancient representation. It is also well to remember that the dangers of too great credulity and too great scepticism are about equal. In passing judgement it is, therefore, well to recall the golden rule in art criticism – that the suspect should be held innocent until *proved* guilty.

The following is a list of the chief gem engravers of the eighteenth and early nineteenth centuries who

¹ It will be seen that a number of the gems included in Dalton's *Catalogue of the Engraved Gems of the Post-Classical Periods in the British Museum* have in my book been placed in the ancient sections. Most of them were considered ancient also by Furtwängler. One of them has now been returned to the Greek and Roman department. I

mention this in order to emphasize the peculiar difficulties in reaching a sound judgment in this field. Cf. now also the apt remarks on this subject by J. Boardman in his *Engraved Gems, Ionides Collection* (1968), pp. 45 ff.

worked in the classical style and sometimes signed their works, with their names occasionally transliterated into Greek: A. Amastini, M. Aschari, F. Bernabè (BHRNABH), P. C. Becker, G. Beltrami, A. Berini, C. Brown, W. Brown, E. Burch (BVPX), T. Cades, N. Cerbara, C. Costanzi (K. KOCTANCI), C. Dorsch, F. Ghingi (ΓΙΝΓΙΟC), Gibbon, G. Girometti (ΓΙΡΟΜΕΤΤΟΥ), J. Guay, A. Jacobson, G. Krafft, Manson, N. Marchant (ΜΑΡΧΑΝΤ), N. Morelli, J. L. Natter (NATTEP or ΥΔΡΟΥ), A. Passaglia (ΠΑΖΑΛΙΑΣ), Antonio, Giovanni and Luigi Pichler (ΠΙΧΛΕΡ), B. Pistrucchi, F. Rega (ΡΕΓΑ), G. Rosi (ΙΕΡ. ΡΟΣΙΟC), G. A. Santarelli, L. Siries, Flavio Sirleti (ΦΛΑΒΙΟΥ), Francesco Sirleti (ΦΡΑΓΚ. ΣΙΡΛΗΤΟΣ), G. A. Torricelli (ΤΟΡΡΙΚΕΛΙΟC), Marc Tüscher (ΜΑΡΧΟC), Vernon, J. T. Walther (ΟΥΑΛΘΕΡ), L. M. Weber, R. B. Wray (ΟΥΡΑΙΟΣ).

On these gem engravers cf. O. M. Dalton, *Catalogue of the Engraved Gems of the Post-Classical Periods in the British Museum* (1915), pp. XLVIII-LIX.

For the names of Greek artists frequently used in forged signatures cf. Brunn, *Geschichte der griech. Künstler*, II, pp. 533-591, and 591-637, with corrections by Furtwängler in his articles in the *J.d.I.*, 1888 and 1889, and in his *Ant. Gemmen*.

In my selection I have included both obviously modern representations and problematical ones. In a number of cases I have put an ancient version next both to the certainly modern and to the problematical example. In the obviously modern the differences between the two – ancient and modern – are instructive; in the problematical, the study of the two, side by side, will enable the reader to form his own judgment.

The clue for detecting modern work comes almost always from the different expression in the faces – which is difficult to put into words. When there is some mistake, that is, a deviation from the customary ancient rendering, I have tried to point it out in my text.

I have divided my material into two groups: 1. the mythological representations, and 2. the portraits.

722. *Sard intaglio*. 20 × 18 mm.

In the Cabinet des Médailles, Paris.

BUST OF ZEUS, in profile to the right. He wears a laurel wreath. The bust form is strange. The quiet and impersonal expression in ancient representations (cf. the coin, fig. 722a) has become personal and dreamy. The locks at the back do not seem to grow from the head – or are they the ends of the wreath?

Chabouillet, *Cat.*, no. 2288. Placed in modern section.

723. *Carnelian intaglio*. 24 × 20 mm.

In the Cabinet des Médailles, Paris.

BUST OF ZEUS, in profile to the right. He wears a wreath, not tied at the back. The laurel leaves have become olive leaves.

Chabouillet, *Cat.*, no. 2287. Placed in modern section.

724. *Sardonyx cameo*. Set in an enamelled frame of the sixteenth century. 15 × 12 mm.

In the Cabinet des Médailles, Paris.

HEAD OF ZEUS, in profile to the right. He is bearded, has long hair and a serious look. The expression suggests post-ancient work. The vivacious curls often seemingly laid on instead of growing out of the skull also furnish a clue.

Marion du Mersan, *Histoire du Cabinet des Médailles* (1838), p. 107, no. 7.

Chabouillet, *Cat.*, no. 3 (considered ancient).

Babelon, *Cat. des Camées*, no. 2 (inclined to think that the piece dates from the Renaissance or at least was worked over then).

725. *Sard intaglio*. 42 × 30 mm.

In the Cabinet des Médailles, Paris.

HALF-FIGURE OF APOLLO, in profile to the right. He wears a laurel wreath and a chlamys, and has a quiver and a bow.

A close copy of the gem in Florence (my no. 82. Cf. fig. 725a). There are some misunderstandings in the renderings,

e.g. the chlamys has two edges along the chest. The expression has a modern flavour. The laurel wreath seems to have become a tress? Contrast also the more logical rendering of the hair in the ancient version.

Mariette, *Traité*, II, 12.

Lenormant, *Nouv. Gal. myth.*, pl. 31, 4.

Chabouillet, *Cat.*, no. 1459 (considered ancient).

Furtwängler, *A.G.*, II, p. 191, under no. 13 of pl. XL (considered modern).

Vollenweider, *St.*, p. 55, note 45 (considered modern).

726. *Agate intaglio*. 9 × 11 mm.

In the collection of V. Pappalardo.

BUST OF APOLLO, in profile to the right. He wears a chlamys, fastened on the right shoulder, and a laurel wreath. At the back hangs his quiver; in front appears his bow.

Apparently a modern adaptation of the Apollo in Florence, my no. 82, as suggested by the expression and the rendering of the hair and wreath.

Here published with the kind permission of the owner of the stone.

727. *Sardonyx cameo*, of two layers. 25 × 21 mm.

In the Cabinet des Médailles, Paris.

APOLLO AND MARSYAS. Apollo is standing to the right, holding lyre and plectron. At his feet is little Olympos, asking mercy for Marsyas. The latter is sitting to the left on an animal skin, with his hands tied to a tree. A syrinx is at his feet. A flute-case is hanging from the tree. Ground line.

Similar to nos. 251–253, but with some misunderstandings. The head and paws of the lion's skin have become drapery with hanging ends (?). The expressions have a modern flavour, especially that of Olympos. Contrast fig. 727a, a carnelian intaglio in Naples, my no. 251.

Marion du Mersan, *Histoire du Cabinet des Médailles* (1838), p. 108, no. 16.

Chabouillet, *Cat.*, no. 13 (considered ancient).

Babelon, *Cat. des camées*, no. 40 ('excellent travail de l'époque hellénistique ou romaine').

Furtwängler, *A.G.*, vol. II, p. 202, under no. 28 (considered a work of the Renaissance).

728. *Agate-onyx cameo*, of two layers. 42 × 35 mm.

In the Cabinet des Médailles, Paris.

APOLLO AND MARSYAS.

Copy, probably of the sixteenth century, similar to no. 727, of the group shown in nos. 251–253 (cf. fig. 727a).

It keeps close to the ancient composition, but the modern hand reveals itself especially in the expressions.

Chabouillet, *Cat.*, no. 14 (considered ancient).

Babelon, *Cat. des Camées*, no. 41 ('L'authenticité de ce camée est douteuse; il faut peut-être l'attribuer au XVI^e siècle').

Furtwängler, *A.G.*, vol. II, p. 202, under no. 28 (considered modern).

728 bis. *Carnelian intaglio*. 31 × 25 mm.

In the Cabinet des Médailles, Paris.

APOLLO AND MARSYAS.

Imitation of the ancient composition shown in the stones in Naples and Paris (cf. nos. 251–253), but with considerable changes and misunderstandings; e.g. Apollo has become Aphrodite, wearing a chiton, Marsyas has the club and lion's skin of Herakles, and the little Olympos is converted into an Eros. In addition, there is a double mask between Marsyas's legs, and above him, perched on the tree to which he is bound, there is another Marsyas (?) on a smaller scale, with his right arm lowered to a lyre – to recall the reason of the punishment? Ground line.

Chabouillet, *Cat.*, no. 2300. Placed in modern section.

For comparison with these modern renderings I show, besides the ancient version on the intaglio in Naples (my fig. 727a), a marble relief (c. 40 × 30 cm.), 'in the style of Michelangelo', from the Kress Collection, now in the National Gallery of Art in Washington (A-1658), my fig. 728 bis, a; cf. De Tolnay, *Michelangelo*, vol. I, 1947, pp. 233 f. (Catalogue of apocryphal and falsely attributed works, no. XXVII). It will be seen that the marble relief keeps fairly close to the ancient version.

729. *Lapis lazuli intaglio*. 31 × 23 mm.

In the Cabinet des Médailles, Paris.

APOLLO, seated (not quite clear on what) to the left. He holds a kithara (with a curious base) in his right hand, but the left is empty instead of holding the plectron. He is nude, except for a mantle loosely draped round his legs (with sometimes illogical folds). By his left side are his quiver, filled with arrows and provided with a baldric, his bow (of which only half is indicated). On his right side are two more arrows, stuck in the ground, much too long to fit into the little quiver. His expression is unusually concentrated – almost fierce. Thick ground line.

Chabouillet, *Cat.*, no. 2298. Placed in modern section.

729 bis. *Carnelian intaglio*. 28 × 41 mm.

In the collection of V. Pappalardo.

APOLLO-HELIOS AND A NYMPH(?) He is perched on some kind of seat, leaning back to pull a female figure, presumably a nymph, toward him. In his right hand he holds a lyre, the left is seen on the woman's back. He has a mantle, which appears on his back and left shoulder and extends to behind the nymph; on his head are rays, on his feet high sandals, tied round the ankles. The nymph is nude – with drapery shown below and behind her – and stretches out her arms to Apollo. Around the edge of the scene is what may be intended for a wall, indicating a cave? Below is a thick ground line, and beneath it is the inscription: 'Ἀπολλωνίδου, 'of Apollonides'.

Apollonides is one of the few names of ancient gem-engravers mentioned by ancient authors (cf. Pliny, *N.H.*, xxxvii, 8). But no ancient stone with his signature has so far been found, only several modern ones; cf. p. 130. This is a particularly fine specimen.

Here published with the kind permission of the owner of the stone.

730. *Jasper intaglio*. 30 × 24 mm.

In the Cabinet des Médailles, Paris.

DEMETER, running to find Persephone. She holds a torch in one hand, a sickle in the other. She wears a (misunderstood) chiton, earrings, a necklace(?), and has rays on her head. Below is a serpent (of which the coils do not connect). Ground line, and on the exergue the inscription: CERES.

Mariette, *Traité*, II, pl. xxxi.

Chabouillet, *Cat.*, no. 2330. Placed in modern section.

731. *Carnelian intaglio*. 34 × 29 mm.

In the Cabinet des Médailles, Paris.

BUST OF DIONYSOS, in profile to the right. Drapery on shoulder.

A copy of the intaglio in the Hermitage, Furtwängler, *A.G.*, pl. xxxix, 31. Cf. my fig. 731a.

The rendering of the hair and beard, the drapery and the expression are all not in the ancient manner.

Mariette, *Traité*, II, no. 21.

Chabouillet, *Cat.*, no. 2333. Placed in modern section.

Furtwängler, *A.G.*, vol. II, p. 188, under no. 31.

732. *Black jasper intaglio*. 29 × 28 mm.

In the Cabinet des Médailles, Paris.

HEAD OF ARETHUSA, in profile to the left. She wears a taenia, an earring with pendants, and a chlamys fastened with a brooch on her left shoulder (like a youth).

Imitation of the design on the Syracusan coins (cf. fig. 732a), and on the gem inscribed Sosias (cf. vol. I, no. 319). Note particularly the difference in the expression and in the rendering of the hair.

Chabouillet, *Cat.*, no. 2331. Placed in modern section.

733. *Glass intaglio*. Fractured at left shoulder. 22 × 18 mm.

In the Staatliche Museen, Berlin (East).

HEAD OF MEDUSA, wingless, in profile to the left. Serpents are intermingled with her curly hair, which falls loosely down on both shoulders.

Close copy of the Strozzi Medusa signed by Solon (cf. my no. 694 and fig. 733a), so close, in fact, that since it is of glass, it may have been moulded from an ancient replica, of which several exist (cf. Furtwängler, in text of *A.G.*, pl. XI, 18, on p. 192). The only clue for the modern reworking of the Berlin piece is in the rendering of the eye and in the consequent change of expression. The 'kalte, dämonische Schönheit', as Furtwängler described Solon's masterpiece, has been softened and has thereby lost something of its majesty.

L. Forrer, *Biographical Dictionary of Medallists*, v (1912), p. 571.

Vollenweider, *St.*, pl. 100, 2, p. 47, note 1 ('18th century').

734. *Gold intaglio*, mounted on a chalcedony ring. 10 × 13 mm.

In the collection of V. Pappalardo. From an old Roman collection.

BUST OF IO, in three-quarter view. She wears a chiton and a fillet. The hair is parted in the middle, and falls loosely on her shoulders.

A modern rendering of the head of Io in Florence, my no. 671 and here fig. 734a. The expression is unmistakably unantique, and so is the chemise-like garment. No horns are indicated. There are many such modern imitations, in most of which Io's horns are omitted. Cf. Furtwängler, *J.d.I.*, III, 1888, p. 222 = *Kleine Schriften*, II, p. 215.

Here included with the kind permission of the owner.

735. *Sardonyx cameo*, of two layers, mounted in a Renaissance frame. 46 × 37 mm.

In the Cabinet des Médailles, Paris.

HALF-FIGURE OF A SATYR, in profile to the left. In one

hand he holds a filleted thyrsos, in the other a little stick to his lips. He wears a nebris, fastened on his left shoulder.

Babelon, loc. cit., called this cameo 'époque romaine; excellent travail, peut-être retouché au temps de la Renaissance'. I am inclined to think that the whole carving is not ancient. What exactly is the stick (a stylus?) doing in the hand of a satyr? The shape of the nebris seems strange. The expression of the satyr has something modern about it?

Marion du Mersan, *Histoire du Cabinet des Médailles* (1838), p. 113, no. 76.

Chabouillet, *Cat.*, no. 77; *Coll. Fould*, p. 44, no. 999, pl. x. Babelon, *Cat. des Camées*, no. 91.

736. *Amethyst intaglio*. 21 × 15 mm.

In the Cabinet des Médailles, Paris. Gift of the duc de Luynes, in 1862 (no. 71).

BUST OF A PAN, in profile to the right. He wears a nebris fastened on his left shoulder. Two little horns sprout from the front of his head. In the field is the inscription, 'Επιτυγχάνου, 'of Epitynchanos'.

The inscription was considered modern by Furtwängler, ancient by Vollenweider. M. Guarducci also has doubts concerning its genuineness and pointed out the curious form of the *tau*.

Personally I do not feel quite sure of the authenticity even of the engraving. The 'pendant' whiskers, the fastening of the nebris, the spirally curved horns make me pause. Nor is the pensive expression appropriate for a Pan – as shown particularly clearly in my enlargements.

Babelon, *Cabinet des Antiques*, pl. v, 9, p. 16; in Daremberg and Saglio, *Dict. des Ant.*, II, 2, p. 1479, fig. 3520.

Chabouillet, *Coll. Fould*, pl. x, no. 999.

Furtwängler, *A.G.*, vol. III, p. 358, note 3: 'Der Stein in Paris ist modern, wenigstens die Signatur'.

Les Pierres gravées, Guide du visiteur (1930), p. 138, no. 71 (there considered ancient).

Vollenweider, *St.*, pl. 88, 1, 2, p. 76, with note 64 (there considered ancient).

737. *Onyx cameo*. 17 × 25 mm.

In the British Museum. Acquired from the Payne-Knight Collection in 1824.

MAENAD, moving to the right, with head thrown back. In the right hand she holds a fold of her garment, in the left she has a flower (?), and from her left forearm is suspended a bell. The rendering of the drapery on the chest is misunderstood. There are two edges instead of one, as if there were two garments; but otherwise she is shown wearing simply a chiton, girded, and forming a

kolpos. And what a curious attribute for a Maenad is a bell.

Contrast the ecstatic Maenads, nos. 253–258 in Vol. I.

Dalton, *Br. Mus. Cat. of Post-Classical Gems*, no. 131, pl. v.

738. *Glass intaglio*, imitating an amethyst. Repolished. 13 × 19 mm.

In the Museum of Fine Arts, Boston, 27.780. From the E. P. Warren Collection.

MAENAD, in three-quarter back view, with head thrown back, holding a filleted thyrsos in one hand, a kantharos in the other. She wears a chiton and a himation, of which the folds are blown hither and yon round her body. Ground line.

Ancient? Beazley, loc. cit., described the piece as 'perhaps an ancient paste repolished'. To me it has a definitely modern look. An instructive comparison is with the glass gem in Berlin, Furtwängler, *Beschreibung*, no. 6245; *A.G.*, pl. XXXVI, 37, where the attitude is similar, but the structure of the body and the rendering of the drapery very different.

Beazley, *Lewes House Gems*, no. 112.

739. *Glass cameo*, white on an amber background. Height c. 35 mm.

In the Metropolitan Museum of Art, New York, 81.10.146. Gift of John Taylor Johnston in 1881. From the Charvet Collection.

APHRODITE WITH TWO ATTENDANTS AND BABY EROTES.

The composition is the same as in the cameo in Naples, my no. 144; the glass version was evidently cast from the Naples example. The piece was thought ancient by Froehner (loc. cit.), but a detailed examination by Dr. Robert H. Brill of the Corning Museum of Glass indicated to him that it was modern: 'Nowhere on the object is there any evidence of weathering or decomposition'. (No chemical analysis was thought necessary.) He suggested that it was perhaps a product by Pichler, who is known to have made a number of glass casts from ancient pieces; cf. my no. 767. Both the Vatican and the Corning Museum of Glass own large collections of his products. For an instance in which both an ancient glass cast and a modern one have been preserved from an extant ancient cameo cf. my nos. 484, 485.

Froehner, *La Verrerie antique, Description de la Collection Charvet* (1879), p. 104, pl. XI, 70.

739 bis. *Sard intaglio*. 28 × 18 mm.

In private possession.

APHRODITE, in three-quarter view, with head turned to the front, is standing inside a large shell, riding over the sea. Accompanying her, on either side, are a dolphin and a sea monster. She is nude and holds out a garment in both hands in front of her. The water is indicated by short strokes. Behind Aphrodite is inscribed the name of the artist, in Greek letters: Πίχλερ, Pichler.

The photograph is taken from the original, enlarged.

740. *Carnelian intaglio*. 30 × 28 mm. In the Cabinet des Médailles, Paris.

APHRODITE, seated on a backless throne, her left hand extended to a shield, which has an embossed head of Medusa. In front of her is a cippus, on which a vase is placed. Aphrodite wears a laurel wreath and a mantle draped round the lower part of her body. Thick ground line. On the cippus, the throne, and the background are inscribed a number of Gnostic and Arabic letters. Above, one can make out IDEOC.

The modern origin is indicated by various misunderstandings: Aphrodite is shown sitting not inside the throne but above it; the folds of the mantle are not structural; the head of Medusa seems to have been provided with horns.

Mariette, *Traité*, II, pl. LXVII (considered ancient).
Chabouillet, *Cat.*, no. 1580 (considered ancient).

741. *Sard intaglio*. Chipped round the edge. Length 17 mm.

In the Metropolitan Museum, New York, 55.6. Gift of Rupert L. Joseph, 1955.

BUST OF AN AMAZON, in profile to the right. She wears a chlamys, fastened on her right shoulder; her hair is gathered in a knot at the back of the head.

Same type as my no. 296 (here fig. 741a), that is, a copy of the Amazon by Kresilas (or Polykleitos?), but the slight variations point to a modern rendering? The folds of the drapery are hesitatingly rendered and there is a curious lock proceeding from the back to the face, evidently a misunderstanding of the ear in the original. Also the neck lacks any form of modelling.

A similar, also, it would seem, modern copy is in Berlin (cf. Furtwängler, *Beschreibung*, no. 6967, *A.G.*, pl. XI, 23).

Richter, *M.M.A. Cat. of Gems*, 1956 ed., no. 428 (antiquity considered not certain).

742. *Carnelian intaglio*. 23 × 17 mm.

In the Cabinet des Médailles, Paris.

HERAKLES, standing, holding his bow and club, and with the lion's skin hanging from his left arm. On one side is a tree. Thick ground line.

Note the curious modelling, especially of the right leg.

Mariette, *Traité*, II, pl. LXXXII.

Chabouillet, *Cat.*, no. 2375. Placed in modern section.

743. *Agate intaglio*. 25 × 18 mm.

In the Cabinet des Médailles, Paris.

HERAKLES AND EROS. Herakles is shown in a half-kneeling position, holding the club in his raised right hand, a paw of the lion's skin in his left. The lion's skin covers his back, otherwise he is nude. The Eros is perched on his left forearm. Thick ground line.

The modern origin is indicated by the expressions and the usual misunderstandings: Why should Herakles be lifting his club as if ready to strike when no enemy is in sight? The three little balls in front of his right foot, evidently intended for a paw of his lion's skin, do not connect with the rest of the skin. Contrast for the expression and the logical rendering of the lion's skin and of the club Herakles on a stone in Florence (my vol. I, no. 528a), here fig. 743a.

Chabouillet, *Cat.*, no. 2374. Placed in modern section.

744. *Agate cameo*, in two layers. Set in a gold enamelled mount, probably of the seventeenth century. 31 × 24 mm.

In the Cabinet des Médailles, Paris.

BUST OF HERAKLES, in profile to the right. He is bearded and wears the lion's skin round his neck. At the back of the stone is the head of Omphale, added in modern times(?).

Perhaps ancient, but retouched in modern times?

The rendering of the lion's skin seems odd.

Chabouillet, *Cat.*, no. 96.

Fontenay, *Les Bijoux anciens et modernes*, p. 227.

Babelon, *Cat. des Camées*, no. 70, A, pl. IX ('peut-être antique').

745. *Carnelian intaglio*. 17 × 11 mm.

In the collection of Avv. V. Pappalardo. From the Southesk Collection.

OMPHALE, walking to the left. She wears the lion's skin and holds the club in her right hand. Ground line.

Modern rendering of the composition shown in my no. 284 (here fig. 745a). Delicately worked, but the gesture and the expression savour of a modern outlook. Omphale was indeed a favourite subject with modern gem-cutters, cf. Sieveking, in Roscher's *Lexikon*, s.v. Omphale, col. 896.

Here included with the kind permission of Mr. Pappalardo.

746. *Banded agate intaglio*. 24 × 16 mm.

In the Ashmolean Museum, Oxford, 1941.658.

HERAKLES AND HYPNOS. Herakles is sitting on a kind of rock, with bent head, his right arm hanging loosely down, in his left the club. He wears a lion's skin round the lower part of his body, one paw of which is visible below his left arm. A winged daemon towers behind him, shown in frontal and profile views. Both arms are lowered, and in his right hand he holds a twig. Hatched border.

The same composition occurs on Etruscan scarabs; cf. vol. 1, no. 806. This example seems to be an eighteenth-century copy, to judge not only by the expression of Hypnos, but by several misunderstandings: the rendering of Herakles' seat; the shirt-like lion's skin; the abbreviated left arm of Hypnos; etc.

Contrast the rendering on an Etruscan stone in the British Museum (no. 806 in my vol. 1, and here fig. 746a).

Richter, *A.J.A.*, LXI, 1957, p. 266, fig. 12 on pl. 82.

747. *Carnelian intaglio*. 13 × 10 mm.

In a private collection in Rome (of D. Redig De Campos).

DIOMEDES, stepping over the garlanded altar, sword in hand. On his left hand is the 'palladion', and in front of him the pillar with a statue mounted on it. Below lies the body of the guard. In the field, to the right, is the inscription, written vertically: Διοσκουρίδου, 'of Dioskourides'. Thick ground line.

A fine copy of the Diomedes in the collection of the Duke of Devonshire, my no. 664, here fig. 747a. But the palladion has become a warrior (it wears no peplos); the ends of Diomedes's chlamys have assumed a curious leg-like shape; and the body of the guard is unnaturally elongated. For some reason the legend of Diomedes stealing the palladion was popular not only in Roman times (cf. nos. 308 ff.), but also during the Renaissance and the succeeding centuries; cf. nos. 748, 749, and a bronze medal by Nicolo Fiorentino (fifteenth century).

I owe the photograph and permission to publish it to the kindness of Mr. de Campos.

748. *Carnelian intaglio*. 16 × 20 mm.

In the Cabinet des Médailles, Paris.

DIOMEDES WITH THE PALLADION. Similar to the preceding.

Mariette, *Traité*, II, pl. xciv.

Chabouillet, *Cat.*, no. 2387. Placed in modern section.

749. *Onyx cameo*. 26 × 18 mm.

In the British Museum; acquired from the Blacas Collection in 1866.

DIOMEDES AND THE PALLADION. The copyist has omitted the altar over which Diomedes is striding, and the palladion has again become a warrior. Below appears the head and one arm of the dead guard. Ground line.

Dalton, *Cat. of Post-Classical Gems*, no. 194, pl. vii (18th century).

750. *Onyx cameo*. 25 × 24 mm.

In the British Museum. Acquired from Castellani in 1872.

GANYMEDE AND THE EAGLE. Ganymede, seated, is holding out a bowl from which the eagle, which stands before him, is drinking; one leg of the eagle is on the ground, the other is raised to Ganymede's knee.

A modern rendering of a common subject in the Roman period cf. nos. 256–258. The artist has here given Ganymede the wings of Hermes in his hair, and has made him sit on a kind of altar, instead of a rock.

Dalton, *Cat. of Post-Classical Gems*, no. 58, pl. v.

751. *Carnelian intaglio*. Diam. 15 mm.

In the Cabinet des Médailles, Paris.

GANYMEDE, playing with his hoop. He holds the hoop in his left hand, a curiously shaped stick, resembling a tennis racket, in his right. Contrast the rendering on an ancient stone in the Cabinet des Médailles, my no. 260.

Chabouillet, *Cat.*, no. 2289. Placed in modern section.

752. *Carnelian intaglio*. 26 × 16 mm.

In the Cabinet des Médailles, Paris.

THE GROUP OF THE LAOKOON, with a building at the back.

Engraved on the back of an ancient gem. The composition resembles the Vatican group (Helbig-Speier, *Führer*, vol. 1, no. 219) in all essentials, even – and this is particularly interesting – in the position of the right

arms of Laokoon and of the son on his right. As the gem is included in Chabouillet's catalogue of 1868, it shows that at that time these arms were thought to be bent, not outstretched as in the later restorations, but as shown in the recent reconstruction; cf. Magi, *Il Ripristino del Laocoonte*, *Memorie della Pontificia Accademia Romana di Archeologia*, Serie III, vol. IX, 1960.

Chabouillet, *Cat.*, no. 2389 (placed in modern section).

E. Babelon, *Cat. des Camées*, p. 62, no. 122.

Magi, *Laocoonte a Cortona*, *Rendiconti della Pontificia Accademia Romana di Archeologia*, XL, 1967-1968, pp. 282 f., fig. 11 (on p. 286).

753. *Carnelian intaglio*. 15 × 17 mm.

In the collection of V. Pappalardo.

BUST OF A BALD, BEARDED MAN, in profile to the left. He wears a chlamys, fastened on the left shoulder.

Evidently a modern copy of the 'Aischylos' on the stone in the Cabinet des Médailles, my no. 414 (here fig. 753a), as shown by the expression, which has a modern flavour, and by the lack of construction in the drapery.

Here published with the kind permission of the owner of the stone.

754. *Carnelian intaglio*. Broken across. 12 × 14 mm.

In the Fitzwilliam Museum, Cambridge. From the Leake Collection.

BUST OF SOKRATES, in profile to the left. Mantle on shoulder.

Apparently modern, as suggested by the somewhat professorial expression. Contrast the Sokrates on a stone in the De Clercq Collection, my no. 416, here fig. 754a.

Middleton, *Cat.*, no. 65 (not ill.) ('Graeco-Roman work, if not a modern imitation').

755. *Carnelian intaglio*. 12 × 15 mm.

In the Hermitage, Leningrad. From the Crozat Collection.

BUST OF DEMOSTHENES, in profile to the right. A mantle is draped on the shoulders. The expression is fiercer, less unhappy than in the ancient portraits of Demosthenes. Furthermore, the lips are shown slightly parted, instead of being compressed, with the lower lip drawn in. Curious also is the wavy edge of the mantle on the right shoulder.

Contrast the marble head of Demosthenes in the Louvre (my *Portraits of the Greeks*, fig. 1445, here fig. 755a).

M. Maximova (in a recent letter): 'The psychological

character of the portrait does not seem to conform with that of Demosthenes'.

Bernoulli, *Griech. Ikon.*, II, p. 76, c (accepted as ancient).

Richter, *Portraits of the Greeks*, II, p. 223, fig. 1508 (antiquity uncertain).

755 bis. *Jacinth intaglio*. 12 × 15 mm.

In the British Museum. Acquired from the Blacas Collection.

BUST OF DEMOSTHENES, in three-quarter view to the left. He wears a mantle on his left shoulder.

An instructive comparison is furnished by the ancient Demosthenes by Dioskourides (my no. 672), also in three-quarter view (here fig. 755 bis, a, taken from the original), of which the British Museum stone seems to be a close copy. The contrast is chiefly in the expression – intense in the ancient, worried in the modern work. Note also the different rendering of the folds of the mantle.

Dalton, *Cat. of Post-Classical Gems*, no. 1031. ('18th century. Ascribed to Luigi Pichler in the manuscript catalogue of the Blacas Collection; but a bust of Demosthenes by this engraver does not appear to be recorded').

756. *Sard intaglio*. 21 × 18 mm.

In the British Museum. Acquired from the Pulszky collection.

HEAD OF DEMETRIOS POLIORKETES, in profile to the right. He wears a diadem, and two small horns grow from his head. Below the neck is the inscription Σέλε(ν)κος), and in front of the neck: Κάριπος, 'of Karpos'.

The inscription Κάριπος, evidently intended for an engraver's name, occurs on a modern stone, Dalton, *Cat. of Post-Classical Gems*, no. 893.

The workmanship is excellent, and the style comes near to that of the coin type (cf., e.g., my *Portraits of the Greeks*, III, fig. 1744; here fig. 756a). But what is the end of the fillet doing in front of the neck? It is evidently due to a misunderstanding; for the proper end of the fillet appears at the back of the head.

A. H. Smith, *Cat. of Gems* (1888), no. 1526 (considered ancient).

Stosch, *Gemmae antiquae caelatae*, pl. 60.

Furtwängler, *J.d.I.*, IV, 1889, p. 74 – *Kleine Schriften*, II, p. 277 ('modern').

Dalton, *Cat. of Post-Classical Gems*, no. 1034 ('eighteenth century').

757. *Amethyst intaglio*. 20 × 15 mm.

In the Cabinet des Médailles, Paris.

BUST OF A BEARDLESS BALD MAN, in profile to the left. Drapery on bust part. Identified as Maecenas by Chabouillet, as Cicero by others. Behind the head, in a vertical line, is the inscription: Διοσκουρίδου, 'of Dioskourides'.

As Furtwängler pointed out, both the engraving and the inscription must date from the seventeenth to eighteenth century, but the head was perhaps copied from an ancient work, once in F. Ursinus' possession, but now lost.

Chabouillet, *Cat.*, no. 2077 (considered ancient).

Babelon, *Cabinet des Antiques*, pl. LVI, 18.

Bernoulli, *Röm. Ikon.*, I, p. 238, fig. 34.

Reinach, *Pierres gravées*, p. 164, pl. 134, no. 27.

Furtwängler, *J.d.I.*, III, 1888, pp. 297 f., pl. II, 16 = *Kleine Schriften*, II, pp. 217 f., pl. 28, 16; *A.G.*, pl. I, 5 (considered modern).

758. *Carnelian intaglio*. 19 × 15 mm.

In the Cabinet des Médailles, Paris.

BUST OF 'MAECENAS', in profile to the right. In the field is the inscription Διοσκουρίδου, 'of Dioskourides'. Similar to the preceding, but of inferior workmanship.

Chabouillet, *Cat.*, no. 2419. Placed among the 'intailles modernes'.

759. *Agate intaglio*. 29 × 22 mm.

In the Antiquario of the Capitoline Museum, Rome.

BUST OF THE SO-CALLED CICERO, in profile to the right. Another modern copy of the type shown in no. 758. Inscribed: Σόλωνος, 'of Solon'.

Note the curious modelling of the neck and chest.

Righetti, *Gemme e cammei delle Collezioni Comunali* (1955), p. 74, no. 217, pl. XIV, 5 (considered modern).

Vollenweider, *St.*, pl. 99, no. 5, p. 54, note 43 (considered modern).

760. *Sard intaglio*. 12 × 15 mm.

In the Museum of Fine Arts, Boston, 27.739. From the collection of E. P. Warren, who bought it in England between 1914 and 1917.

HEAD OF JULIUS CAESAR, in profile to the right. He wears a laurel wreath tied at the back, with hanging ends. For the coin types cf. Bernoulli, *Röm. Ik.*, I, Münztafel 3, nos. 57 and 62; Imhoof-Blumer, *Röm. Porträtköpfe auf römischen Münzen*, pl. I, 2; and my fig. 760a.

A close copy of the coin type, but more haggard. Note the curious modelling of the throat.

Beazley, *Lewes House Gems*, no. 117: 'The portrait may be posthumous, but may be ancient'.

I share Beazley's doubt regarding the authenticity of the stone.

761. *Glass intaglio*. 18 × 14 mm.

In the Antiquario of the Capitoline Museum, Rome.

HEAD OF JULIUS CAESAR, in profile to the right. He wears a laurel wreath and a mantle.

Another of the many modern portraits of the great Julius.

Righetti, *Gemme e cammei delle Collezioni Comunali* (1955), p. 74, no. 216, pl. XIII, 1 (placed in modern section).

762. *Carnelian intaglio*. 19 × 14 mm.

In the Cabinet des Médailles, Paris.

BUST OF CATO, the censor, 232-147 B.C.

Inscribed CAT. CEN. He is shown bearded and wearing a chiton and a himation - with curiously wavy folds.

Chabouillet, *Cat.*, no. 2403. Placed in modern section.

763. *Black agate intaglio*.

Formerly in the Nott Collection. Now?



HEAD OF A BEARDED MAN, in profile to the right.

In the field are the letters LVCR. The head was, therefore, interpreted as representing the poet Lucretius (99-55 B.C.) by King (*Antique Gems and Rings*, I (1872), p. 215), who described it as follows. 'Lucretius, on a black agate (formerly Mr. Nott's, inscribed Lucr in lettering of his own times; accepted by the infallibility of the Roman Archaeological Institute and K. O. Müller, as the unquestionable vera effigies of the post-philosopher'. In Munro's *Lucretius* a drawing of the head appears on the title-page (cf. my illustration). An impression is included in Cades' collection [German Institute, Rome, neg. no. 5278 (54)], of which I show an enlarged illustration. From them it seems evident that the piece is modern. The expression has something unantique about it.

King, *Antique Gems and Rings*, I, p. 215 (not ill.).

764. *Agate intaglio*. 41 × 33 mm.

In the Cabinet des Médailles, Paris.

BUST OF YOUNG AUGUSTUS, in profile to the right.

Mariette, *Traité*, II, Têtes, no. 50.

Chabouillet, *Cat.*, no. 2415. Placed in modern section.

765. *Intaglio*. 25 × 16 mm.

In the collection of V. Pappalardo.

BUST OF AUGUSTUS, in profile to the right. He wears a laurel wreath.

A fine modern rendering of a familiar type, but with tell-tale changes. Note the illogical renderings of hair and wreath. The large eye, so characteristic of Augustus, has been made small, and his personality modified thereby. Contrast the coin type, here fig. 764a.

Here published with the kind permission of the owner of the stone.

765 bis. *Jasper intaglio*. 20 × 25 mm.

In the British Museum. From the Blacas Collection.

BUST OF AUGUSTUS, in profile to the right. He wears a laurel wreath. Clues for the modern origin are the illogical rendering of the hair at the neck, and that of the ear, which seems to have no lobe; also the protruding upper lip. Contrast the coin type, fig. 764a. Otherwise the head approaches ancient engravings.

Dalton, *Cat. of Engraved Gems, Post-Classical Periods*, no. 1041 (=eighteenth century).

766. *Sard intaglio*. 21 × 17 mm.

In the Cabinet des Médailles, Paris.

BUSTS OF AUGUSTUS AND LIVIA, side by side, in profile to the right. He wears a laurel wreath, she a chiton and mantle – not convincingly rendered.

Mariette, *Traité*, II, Têtes, no. 52.

Chabouillet, *Cat.*, no. 2418. Placed in the modern section.

767. *Glass cameo*. 14 × 13 cm.

In the Vatican.

Modern cast, by Pichler, from the chalcedony cameo in Vienna (cf. my no. 484).

Augustus and Roma seated side by side.

It is known that Luigi Pichler (1773–1854) was commissioned to make glass casts of the best gems in the Vienna collection for Pope Pius VII (cf. Magna, *I tre Pichler* (1844), p. 35; H. Rollett, *Antonio, Giovanni, and Luigi Pichler* (1874), p. 51). We are told that he tried to copy the originals with the greatest care, and that several came out of their moulds with flaws. More than five hundred of these glass casts are in the Vatican now, including the one here described. Another collection of Pichler casts is in the Corning Museum of Glass (cf. under my no. 739).

Richter, *Catalogue of Greek and Roman Antiquities in the Dumbarton Oaks Collection*, p. 67, pl. xxx, c.

768. *Sardonyx cameo*, white on brown. Diam. 74 mm.

In the Cabinet des Médailles, Paris. Formerly in the collection of baron Roger de Sivry.

PORTRAIT OF OCTAVIA, in profile to the right.

This seems to be an exceptionally fine modern work, copied from the cameo in The Hague (my no. 490, here fig. 768a) but in profile to the right instead of to the left. The copyist had to invent the bust, which is missing in the other stone, but there went wrong: in addition to the chiton the lady wears a himation, which is shown with two edges on the near side.

Furthermore, the way the hair is tied at the nape of the neck is not convincing: the lock on the neck seems to be emerging from the part that is tied, instead of beneath the band.

I understand that the cameo is now no longer considered to be genuine by the authorities in the Cabinet des Médailles, and has been withdrawn from exhibition.

E. Babelon, in Daremberg and Saglio, *Dict. des Ant.*, II (1918), p. 1476, fig. 3517 (with other references).

J. Babelon, *Mon. Piot*, XLV, 1951, pp. 77 ff.

Vollenweider, *St.*, pl. 74, I, p. 68 (there considered to be genuine and to represent Livia).

Zadoks-Josephus Jitta, *Bull. ant. Beshav*. . . vol. xxx, 1958, p. 34; 'The flatness of its modelling, its mannered elegance, the little change in proportions, which makes the head small and the neck slender, the too precisely circular shape of the stone itself, the smooth perfection of the whole all rather point to the beginning of the eighteenth century'.

Felletti Maj, *Enciclopedia dell'arte classica*, v, s.v. Ottavia Minore, p. 806, fig. 975.

769. *Lapis lazuli cameo*. 32 × 35 mm.

In the Ashmolean Museum, Oxford. Formerly in the Maskelyne and Spencer Churchill collections.

BUST OF ANTONIA (?), in profile to the right. She wears a wreath and a chlamys-like mantle. Her hair is tied at the back.

A fine portrait, similar to the Antonias and Agrippinas of the Augustan period (cf., e.g., no. 511, and the coin type, fig. 769a). A more recent date, however, is suggested by some misunderstandings in the renderings of the drapery and the hair. In addition to the mantle fastened on her right shoulder, she has a second one, indicated on her left shoulder; and the folds of the mantle above the brooch on her right shoulder have no connecting link. The hair on the skull is shown going in different directions

instead of being formally uniform as is the norm in ancient representations. Furthermore, the wreath seems to become hair when it is tied together at the back.

Burlington Fine Arts Club Exhibition, 1904, p. 242, no. O, 48, pl. cviii.

Sotheby Sale Catalogue of the Story-Maskelyne Collection of ancient gems, July 21–22, 1921, no. 270, pl. iv.

Here included with the kind permission of the authorities of the Ashmolean Museum.

769 bis. *Chrysolite intaglio*. 18 × 14 mm.

In the Capitoline Museum, Rome.

BUST OF ANTONIA, in profile to the right. She wears a chlamys-like mantle, fastened on her right shoulder; her hair is tied together at the back. Similar to the preceding, and it too a modern copy from the coin type.

Righetti, *Gemme e cammei delle Collezioni Comunali* (1955), p. 75, no. 219, pl. xiii, 5.

770. *Carnelian intaglio*. 26 × 35 mm.

Present location not known.

BUST OF ANTONIA, in profile to the right. She wears a chlamys-like mantle. Her hair is tied in two tresses at the back.

Similar to the preceding. The stone was considered modern by Bernoulli, *Röm. Ikon.*, II, 1, p. 251, ancient by Furtwängler, *A.G.*, pl. XLVIII, 7. I am inclined to agree with Bernoulli, on account of the form of the mantle and the illogical coiffure.

Furtwängler, loc. cit.

770 bis. *Amethyst intaglio*. 18 × 19 mm.

In the British Museum. Acquired from the Payne-Knight Collection in 1824.

BUST OF A WOMAN, in slight three-quarter view. She wears a laurel wreath, a veil over the back of her head, a chiton, and a necklace. On her right is a cornucopia – but the hand supposedly holding it is not added. In the field, on her left, are the inscribed letters EΠIT., evidently an abbreviation for Epitynchanos, on whom see p. 144.

Contrast the ancient version, my no. 509, here repeated as fig. 770 bis, a.

Interpreted as Livia (?) by Dalton, as Antonia by Chabouillet (for no. 2080 in his catalogue of the engraved gems in the Cabinet des Médailles). As she wears a laurel wreath she should belong to the imperial family. Cf. under no. 509.

A. H. Smith, *Cat. of Engraved Gems* (1888), no. 1575 (there considered ancient).

Dalton, *Cat. of Post-Classical Gems*, no. 1045 (–eighteenth century).

771. *Sardonyx cameo*, in three layers. Set in a gold frame. 70 × 50 mm.

In the Cabinet des Médailles, Paris. Cited in the inventory of 1664 under no. 152.

BUST OF TIBERIUS, Roman emperor A.D. 14–37, in profile to the right, shown in his older years, with a furrowed brow, a strongly aquiline nose, wearing the aegis and an oak wreath.

This portrait was drawn by Rubens. It apparently is a work of the Renaissance, or was completely reworked at that time, for the expression does not seem to conform with those of the early imperial period.

For the coin types of Tiberius cf. Bernoulli, *Röm. Ikon.*, II, 1, pl. XXXIII, 1–20; Imhoof-Blumer, *Röm. Porträtköpfe*, pl. I, 11, and my fig. 503a.

In none of these is Tiberius shown as old as on this gem; though, as he was born in 42 B.C., he attained a considerable age.

Chabouillet, *Cat.*, no. 211, p. 36 (–old Tiberius).

Babelon, *Cat. des Camées*, no. 251, pl. XXVI.

Jacques le Roy, *Achates Tiberianus sive gemma Caesarea* (1683), p. 47.

Marion du Mersan, *Hist. du Cabinet des Médailles* (1838), p. 117, no. 173.

Bernoulli, *Röm. Ikon.*, II, 1, p. 157, g ('not certain that Tiberius is represented').

Ch. Lenormant, *Trésor de numismatique, Iconographie des empereurs romains*, p. 17, pl. IX, 1.

772. *Sard intaglio*, set in an enamelled frame. 27 × 20 mm.

In the Cabinet des Médailles, Paris.

BUST OF CLAUDIUS, in profile to the right. He wears a laurel wreath, tied at the back with a fillet ending in pendants.

Chabouillet, *Cat.*, no. 2420. Placed in modern section.

773. *Onyx cameo*. 24 × 29 mm.

In the British Museum 90.9–1.26. Acquired from the Carlisle Collection in 1890.

BUST OF THE EMPEROR NERO, in profile to the right. He wears a laurel wreath.

For comparison – and contrast – cf. my no. 523, different both in expression and in the rendering of the wreath.

Dalton, *Cat. of Post-Classical Gems*, no. 329, pl. XII ('sixteenth century').

773 bis. *Sard intaglio*. 21 × 24 mm.

In the British Museum. Acquired from the Carlisle Collection in 1890.

BUST OF NERO, in profile to the right. He wears a laurel wreath. Contrast, among other things, the curious rendering of the bust with the more correct version on the coin (fig. 733a). The expression has something modern about it.

Dalton, *Cat. of Post-Classical Periods Gems*, no. 1048 (=sixteenth century).

774. *Sard intaglio*. 15 × 17 mm.

In Corpus Christi College, Cambridge.

BUSTS OF NERO AND HIS WIFE POPPAEA, in profile, facing each other. Below the busts are incised their names, in Greek letters, abbreviated: Νέρ(ω), Ποπ(παία). He wears a laurel wreath; she has a kind of taenia encircling her head, and drapery on her shoulders.

The modern hand reveals itself both in the expression and in some misunderstandings: e.g. the laurel leaves of Nero's wreath are made to go along parallel lines, instead of diagonally; Poppaia's taenia or wreath seems strange, and so does the rendering of her hair. Contrast the ancient gem no. 523, here fig. 774a.

Middleton, *Catalogue of the Lewis Collection*, B 79 (ill.). Had doubts concerning authenticity.

775. *Banded agate intaglio*. 49 × 36 mm.

In the collection of V. Pappalardo, Catania.

BUST OF VESPASIAN, in profile to the right. He wears a laurel wreath and a chlamys fastened on the right shoulder.

An interesting contrast to the ancient representations of the emperor (cf. my no. 531, here fig. 775a). In addition to the expression and the two curious long curves on the face, the disconnected folds of the chlamys, the inept rendering of the ear, and the hair apparently growing in two opposite directions arouse suspicion.

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776. *Sard intaglio*. 13 × 17 mm.

In the collection of V. Pappalardo.

BUST OF JULIA TITI, in profile to the left.

She wears a chiton, a mantle, a necklace, and earrings, and has an elaborate coiffure with curls in front and a series of plaits, brought to the back of the head in a chignon. Crowning the head is a diadem.

Evidently a modern copy of the ancient representations shown in my nos. 533, 534 (cf. fig. 776a). The modern date is suggested not only by the expression, but by several misunderstandings, such as the rendering of the necklace, which seemingly goes only in one oblique direction, instead of encircling the neck, and of the drapery, where chiton and mantle are not properly distinguished; also by the inept modelling of the throat.

Here published by the kind permission of the owner of the stone.

777. *Amethyst ringstone*. 12 × 13 mm.

In the collection of V. Pappalardo.

BUST OF A BEARDED MAN, wearing a laurel wreath, in profile to the left. Evidently a modern version of the portrait of Hadrian in the British Museum (my no. 545, here fig. 777a), but with a fiercer look. The modern date is also suggested by the renderings of the hair (where the locks sometimes go in the wrong direction), of the laurel wreath (where the leaves do not coordinate), and of the bust.

Here published with the kind permission of the owner of the stone.

778. *Carnelian intaglio*. 13 × 15 mm.

In the collection of V. Pappalardo.

BUST OF SABINA(?), in profile to the right. She wears a chiton and a mantle, and has an elaborate coiffure. Seemingly a modern copy of the type shown in my no. 548 (here fig. 778a), as suggested by the fixed stare in the expression, and by the unstructural drapery.

Here published by the kind permission of the owner of the stone.

779. *Nicolo intaglio*, in a mount of the sixteenth century. 62 × 44 mm.

In the Cabinet des Médailles, Paris.

BUST OF ANTONINUS PIUS(?), Roman emperor A.D. 138–161, in profile to the right. He wears a laurel wreath, and a paludamentum over a cuirass.

In the field are the letters A V (for Augustus?) 'inscribed in modern times' (Chabouillet).

Both the expression and the agitated folds of the mantle seem to point to a modern hand. Contrast the coin type fig. 779a.

Chabouillet, *Cat.*, no. 2093 (placed in ancient section and called Antoninus Pius).

780. *Sardonyx cameo*.

In the reserve collection of the Cabinet des Médailles, no. A 4329.

TRIUMPHAL PROCESSION OF A VICTORIOUS GENERAL. Inscribed: T. AUG. VESP. Modern version of my no. 599. For other examples, considered modern by some, ancient by others, cf. the references cited in my *M.M.A. Cat. of Gems*, 1956 ed., under no. 658. The modern examples were perhaps derived from a drawing by Bellori of the relief inside the Arch of Titus. The Paris example is obviously modern, as shown by the expressions of the faces, and in a number of misunderstandings: the triumphator, for instance, holds a scroll in each hand, instead of raising one arm in salute; the legs of the figures behind the chariot are not properly co-ordinated.

Sambon, *Sale Catalogue*, May 25-28, 1914, no. 555.

781. *Sardonyx cameo*. 35 × 20 mm.

In the British Museum. Acquired with the Blacas Collection in 1866. Once in the Strozzi Collection.

TRIUMPHAL PROCESSION OF A VICTORIOUS GENERAL. Ground line.

Another modern version of my no. 599.

Dalton, *British Museum Cat. of Post-Classical Gems*, no. 204, pl. viii.

782. *Sard intaglio*. 18 × 12 mm.

In the Corpus Christi College, Cambridge.

KRATER, with a relief on the neck representing a man driving a two-horse chariot. He (supposedly) holds the reins in one hand and a whip in the other; his shield is shown on his back. The krater has a fluted body, two lateral handles with attachments in the form of bearded heads, and a stemmed and fluted foot; also a lid. Ground line.

Evidently a modern work. There are a number of misunderstandings: The reins do not meet in the hands that are supposed to hold them, nor does the whip. Though the driver is leaning forward as if in action, the horses are standing still (as Luisa Banti immediately pointed out to me when I showed her the photograph). The lid of the krater has a curious shape.

Middleton, *The Lewis Collection of Gems*, H 26, p. 90 (not illustrated and considered modern).

783. *Carnelian intaglio*. 17 × 14 mm.

In the collection of V. Pappalardo.

TWO PEOPLE WORKING ON A VASE, which is mounted on a stand. Both are nude. One is bearded and holds a little stick in his right hand, a bowl in the other, seemingly working on the handle of the vase. He appears to be seated on three cushions (?). The younger man, supposedly the assistant, is likewise precariously seated – on a pointed amphora – and is holding the vase with one handle, and supporting its body with the other. The vase itself is mounted on a quite inadequate stand. Ground line.

The modern character is suggested by the unstructural modelling, especially of the legs, and the unusual features mentioned above.

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ILLUSTRATIONS



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ROMAN REPUBLICAN PERIOD, ETRUSCANIZING GEMS,
THIRD TO EARLY FIRST CENTURY B.C.

Heroic legends: 1 Ajax carrying body of Achilles; 2, 3 Kapaneus; 4 The Wooden Horse
of Troy; 5-7 Othryades; 8-11 Prometheus



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13 bis



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16 bis

ROMAN REPUBLICAN PERIOD, ETRUSCANIZING GEMS,
THIRD TO EARLY FIRST CENTURY B.C.

Religious scenes: 12, 13, 15, 16; Scenes from daily life: 14 Victorious athlete, 17 Chariot race; 13 bis Foundation of the Capitol; 16 bis Two Salii carrying ancilla



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ROMAN REPUBLICAN PERIOD, HELLENIZING GEMS,
THIRD TO EARLY FIRST CENTURY B.C.

18, 19 Eros; 20 Eros and Silenos; 21 Nike; 22, 23 Pigmy fighting crane; 24 Man carrying crane; 25 Dwarf archer



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Republican Coin
cf. 31



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ROMAN REPUBLICAN PERIOD, HELLENIZING GEMS,

THIRD TO EARLY FIRST CENTURY B.C.

26 Uncertain subject; 27 Cassandra; 28, 29 Herakles and Eros; 30 Galley; 31 Dog on
galley; 32-34 Animals



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ROMAN REPUBLICAN PERIOD, HELLENIZING GEMS,
THIRD TO EARLY FIRST CENTURY B.C.

Scenes from Roman history: 35, 36 Aeneas with Anchises and Ascanius; 37 Mutius
Scaevola; 38, 40 The She Wolf suckling Romulus and Remus



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ROMAN REPUBLICAN PERIOD, HELLENIZING GEMS,

THIRD TO EARLY FIRST CENTURY B.C.

42-50 Roman soldiers, horsemen, and battles

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ROMAN IMPERIAL PERIOD, FROM 31 B.C.

51 Assembly of deities; 52 The three Capitoline deities; 53 Zeus-Jupiter with Spes and

Fortuna; 54 Zeus-Jupiter

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ROMAN IMPERIAL PERIOD

55-58 Zeus-Jupiter holding Nike; 59 Zeus-Jupiter with the Dioskouroi; 60 Zeus

Arotraios; 61 Jupiter and Juno; 62 Jupiter; 63 Jupiter-Ammon

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Greek Coin
cf 66



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ROMAN IMPERIAL PERIOD

64 Poseidon-Saturn; 65 Poseidon and Athena disputing the sovereignty of Athens;

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66-70 Poseidon-Saturn

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ROMAN IMPERIAL PERIOD

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71-78 Apollo

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ROMAN IMPERIAL PERIOD

79-84 Apollo. 81 = copy of the statue of Apollo Sauroktonos by Praxiteles



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ROMAN IMPERIAL PERIOD

85-87 Helios; 88 Artemis-Diana; 89 Artemis between the Dioskouroi; 90-92 Statue of the Ephesian Artemis

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ROMAN IMPERIAL PERIOD

93-98 Copies and adaptations of Pheidias' Athena Parthenos; 99 Athena Promachos;
100 Athena flying

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ROMAN IMPERIAL PERIOD

101-105 Athena. 104 = Copy from the statue of Athena Lemnia by Pheidias;

105 = Athena riding on a ram; 106 The goddess Roma-Minerva



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ROMAN IMPERIAL PERIOD

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107-111 The goddess Roma-Minerva

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ROMAN IMPERIAL PERIOD

112-118 Hermes, 118= Hermes Psychopompos

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ROMAN IMPERIAL PERIOD

119-121 Hermes; 122, 123 Ares; 124 Ares and Aphrodite; 125 Asklepios in his temple

126, 127 Asklepios; 128, 129 Hygieia



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138 Hephaios

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ROMAN IMPERIAL PERIOD

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ROMAN IMPERIAL PERIOD



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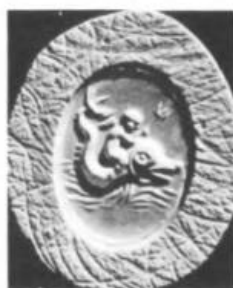
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ROMAN IMPERIAL PERIOD

164, 166-171 Dionysos; 165 Bacchus and Ariadne



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ROMAN IMPERIAL PERIOD

181-184 Satyrs



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190 bis



190 bis

ROMAN IMPERIAL PERIOD



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ROMAN IMPERIAL PERIOD

191-195 Pan (in 192 with Silenos; in 194 with a nymph); 196 Priapos; 197 Sacrifice to



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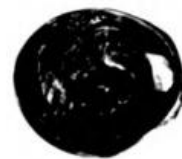
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200, 201 Sarapis; 202 Sarapis surrounded by representations of the days of the week and of the signs of the zodiac; 203 Helios-Sarapis; 204 Sarapis and Isis; 205 Isis with Harpokrates; 206, 207 Harpokrates



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ROMAN IMPERIAL PERIOD

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ROMAN IMPERIAL PERIOD

219-222 Antiocheia; 223 Africa or Libya; 224, 225 Pudicitia fleeing from Venus (?)

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ROMAN IMPERIAL PERIOD

226 Thetis; 227 Thetis on a Triton; 228-230 Nereid riding over the sea; 231 Triton; 232 Hippocamp

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ROMAN IMPERIAL PERIOD



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242 bis



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250 bis

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241-244 Medusa; 245, 246 Sphinx; 247 Sphinx attacking a man; 248 Griffin attacking a stag; 249 Giant; 250 Centaur; 250 bis Female centaur sucking a baby centaur.



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255 bis

ROMAN IMPERIAL PERIOD

251-254, 255 bis Apollo and Marsyas; 255 Marsyas



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ROMAN IMPERIAL PERIOD

256-259 Ganymede and the eagle; 260 Ganymede; 261 Europa on the bull;



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ROMAN IMPERIAL PERIOD

270 Herakles; 271-276 Labours of Herakles (271 with Nemean Lion, 272 with Stymphalian birds, 273 with Kerynaean hind, 274 with Hydra, 275 with Kyknos, 276, 277 with Antaios.)



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ROMAN IMPERIAL PERIOD

278 Herakles holding globe; 279 Herakles playing the kithara; 280 Herakles and Kerberos; 281, 282 Herakles; 283, 284 Omphale; 285 The sons of Herakles drawing lots(?).

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290 bis



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ROMAN IMPERIAL PERIOD

286 Achilles and Cheiron; 287 Achilles and Troilos; 288, 289 Achilles and Penthesileia;

290, 290 bis Achilles dragging the body of Hektor; 291 Priam, Achilles and Briseis;

292 Ajax carrying the body of Achilles.



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ROMAN IMPERIAL PERIOD

293 Judgment of Paris; 294 Penthesilea offering help to Paris and Helen(?);
 295, 296 Amazons; 297 Dolon; 298, 299 Dolon, Odysseus and Diomedes

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ROMAN IMPERIAL PERIOD

300 Ajax and Cassandra; 301 Cassandra; 302, 303 Menelaos with the body of Patroklos;

304 Hektor, Andromache and Astyanax; 305 Odysseus; 306 Odysseus and the Sirens;

307 Troilos and Polyxena



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310 bis



310 bis



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311 bis



311 bis



313 bis



312 bis



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ROMAN IMPERIAL PERIOD

308-310, 310 bis Diomedes with the palladion; 311, 311 bis Diomedes setting out to steal the palladion; 312 Odysseus in front of the palladion; 312 bis, 313, 313 bis Diomedes stealing the palladion.



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ROMAN IMPERIAL PERIOD

314, 315 Perseus; 316 Bellerophon on Pegasus; 317 Oedipus and the sphinx;
318 Jason and the golden fleece; 319 Lykourgos of Thrace; 320 Laodameia with the



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ROMAN IMPERIAL PERIOD



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ROMAN IMPERIAL PERIOD

330, 331 Daedalus and Ikaros; 332 Daedalus making the wings for Ikaros; 333 The punishment of Dirke; 334 Iphigeneia, Orestes and Pylades in Tauris; 335 Athena, Orestes and Elektra; 336, 337 Io



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ROMAN IMPERIAL PERIOD

338 Riders; 339 Hunter; 340 Man feeding his horses; 341 Hooded cart; 342 Youth
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ROMAN IMPERIAL PERIOD

347-349 Sculptors; 350 Sculptor or painter; 351 Painter; 352 Skeleton; 353 Mummy.

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ROMAN IMPERIAL PERIOD

354-358 Artists working on vases; 359 Rehearsal for a play; 360 Poet(2);

361 Comic actor; 362 Physician with a patient and Aesculapius.



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ROMAN IMPERIAL PERIOD

363-366 Chariot races



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ROMAN IMPERIAL PERIOD

Animals: 367 Lion attacking bull. 368 Lion attacking stag. 369 Bull. 370 Bull. 371 Bull. 372 Wolf. 373 Dog. 374, 375 Horses. 376 Elephant.

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ROMAN IMPERIAL PERIOD

Animals: 377 Rhinoceros. 378 Goat. 379 Dolphin. 380 Ravens. 381 Peacock. 382 Grasshopper. 383 Butterfly.

384-386: Griffin (fantastic combinations of parts of animals and humans)



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ROMAN IMPERIAL PERIOD



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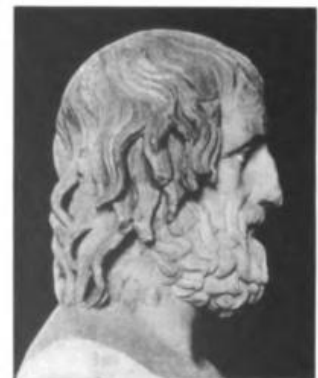
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ROMAN IMPERIAL PERIOD

Portraits of Greeks: 410 Homer. 411 Pseudo-Seneca. 412 Herakleitos. 413 Seven philosophers. 414 Greek philosopher or poet. 415 Euripides (?). 410a, 411a, 412a, 414a, 415a Marble heads of Homer, Pseudo-Seneca, Herakleitos (?), Aeschylus and Euripides



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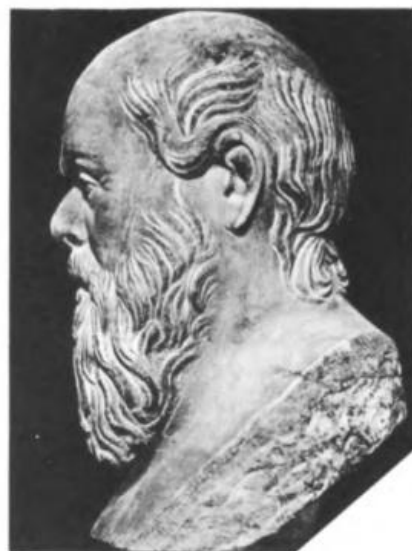
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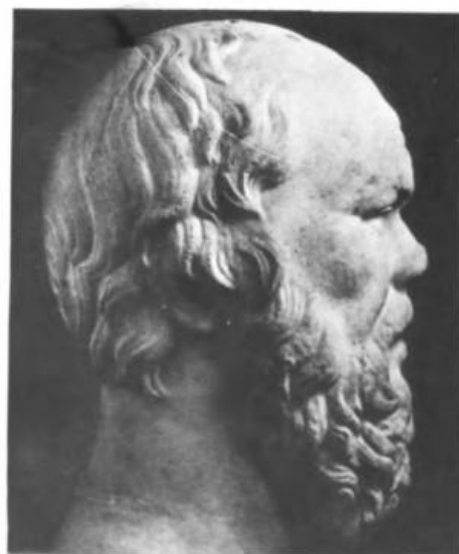
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ROMAN IMPERIAL PERIOD

416-420 Portraits of Sokrates, Type A. 416a, 420a Marble heads of Sokrates in
Naples and the Vatican



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421a



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ROMAN IMPERIAL PERIOD

421-429 Portraits of Sokrates, Type B. 421a Marble head of Sokrates in the Vatican.

422a Upper part of a statue of Sokrates drawn by Preisler in the eighteenth century.



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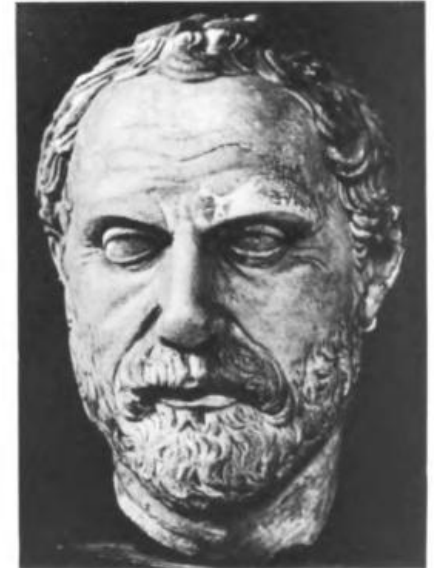
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ROMAN IMPERIAL PERIOD

Portraits of Greeks: 430, 431 Aristotle. 432, 433 Demosthenes. 434, 435 Demosthenes (?). 436 Astronomer. 437 Diogenes. 430a Marble head of Aristotle in Vienna. 430b Drawing in the Vatican Library.



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438a



438bis



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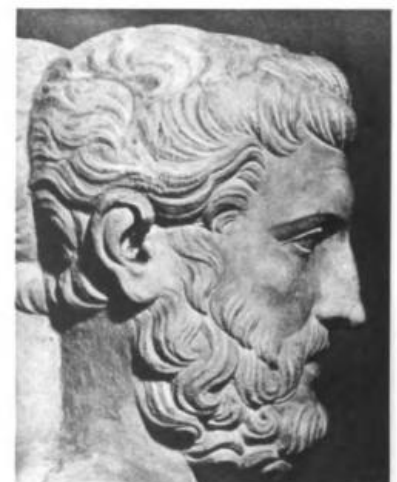
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ROMAN IMPERIAL PERIOD

Portraits of Greeks: 438, 438bis, 439-441 Epikouros 442 Epikouros (?). 443 Epikouros or Metrodoros (?). 438a Marble head of Epikouros in the Metropolitan Museum.



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444a



444b



444c



444d



444e



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ROMAN IMPERIAL PERIOD

Portraits of Greeks: 444-449 Menander (?). 444a Marble head once in Marbury Hall. 444b Bone theatre ticket from Alexandria. 444c Mosaic from Mytilene (all three inscribed Menandros). 444d Drawing made in 1761 of the marble bust in Venice. 444e Marble head in Castle, Britain.



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ROMAN REPUBLICAN PERIOD

Portraits of Romans: 457 Pompey the Great. 458, 459 Sextus Pompeius. 460-462 Julius Caesar (?). 463 Marc Antony. 464 Marc Antony (?). 457a Coin type of Pompey the Great. 458a Coin type of Sectus Pompeius.

460a Coin type of Julius Caesar. 463a Coin type of Marc Antony



466a



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ROMAN REPUBLICAN PERIOD

Portraits of Romans: 465 Marc Antony (?). 466 Marcus Claudius Marcellus. 467 Brutus the Elder (?). 468, 469 Marcus Junius Brutus. 470 Marcus Junius Brutus (?). 471 Marcus Junius Brutus with his lictors. 472, 473 Juba I, King of Numidia. 466a Coin type of Marcus Claudius Marcellus. 467a Coin type of Brutus the Elder. 468a Coin type of Marcus Junius Brutus. 472a Coin type of King Juba I.



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ROMAN IMPERIAL PERIOD

Portraits of Augustus and his family: 486, 489 Livia. 487, 488 Augustus and Livia. 490 Octavia. 491 Octavia (?).

489a Coin type of Livia. 490a Coin type of Marc Antony and Octavia. 491a, 491b Coin types of Octavia



492a



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ROMAN IMPERIAL PERIOD

Portraits of Augustus' family: 492 Agrippa and one of his sons (?). 493, 494 Lucius or Caius Caesar (?). 495 Nero Drusus. 496, 497 Drusus the Younger. 492a Coin type of Agrippa. 493a Coin types of Lucius and Caius Caesar. 495a Coin type of Nero Drusus. 496a Coin type of Drusus the Younger



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ROMAN IMPERIAL PERIOD

498 Apotheosis of Germanicus. 499-500 Portraits of Germanicus (?). 498a Coin type of Germanicus



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503a



504 bis



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ROMAN IMPERIAL PERIOD

Portraits of Augustus' family: 503 Livia and young Tiberius. 504, 504 bis Tiberius. 505, 508 Agrippina the Elder. 506, 507 Agrippina the Elder (?). 503a Coin type of Tiberius. 505a Coin type of Agrippina the Elder



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513bis

ROMAN IMPERIAL PERIOD

Portraits of the time of Augustus: 509-512 Antonia (?). 513 Horace (?). 513 bis Virgil (?).



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514a



514b



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516a



516b



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ROMAN IMPERIAL PERIOD

Portraits of Julio-Claudians: 514 Caligula, 515 young Claudius, 516 Claudius and his family.
 514a, 514b Coin types of Caligula, 515 Coin type of Claudius, 516a Coin type of Agrippina the Younger



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ROMAN IMPERIAL PERIOD

Portraits of Julio-Claudians: 523, 524 young Nero. 525 Nero when older. 526 Nero as a child (?)
527, 528 Agrippina the Younger. 523a, 525a Coin types of Nero. 527a Coin type of Agrippina the Younger



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ROMAN IMPERIAL PERIOD

Portraits of Flavians: 529 Galba. 530, 531 Vespasian 532 Titus. 533-536 Julia Titi. 529a Coin type of Galba.

530a Coin type of Vespasian. 532a Coin type of Titus. 533a Coin type of Julia Titi

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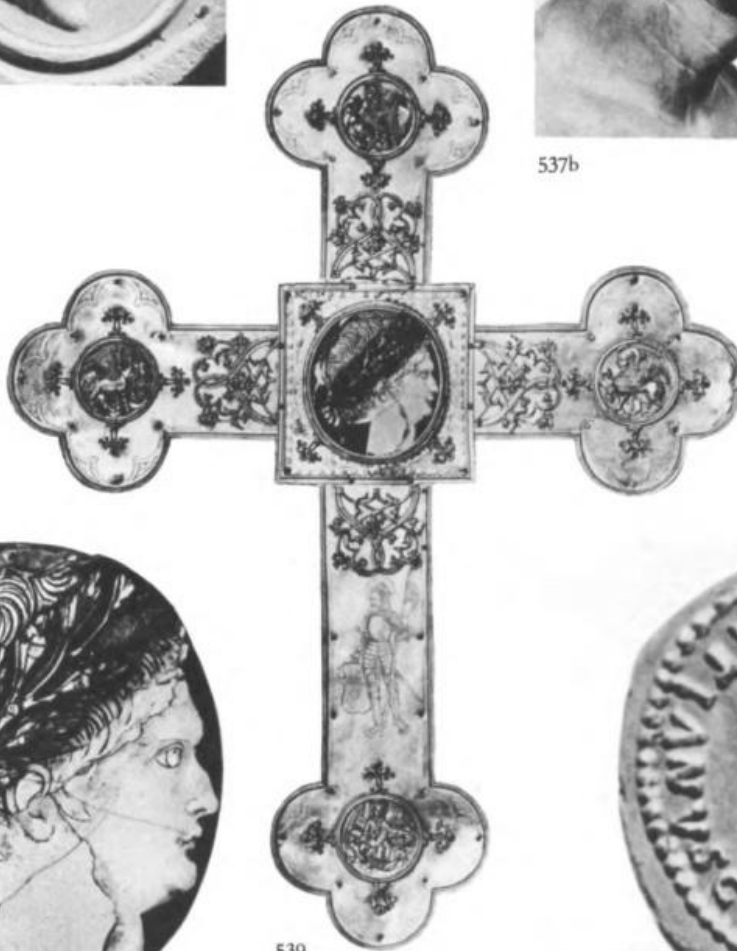
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ROMAN IMPERIAL PERIOD

Portraits of the Flavian Period: 537, 538 Corbulo (?). 539 Domitian.



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ROMAN IMPERIAL PERIOD

Portraits of Trajan and his family: 540 Trajan, 541 Trajan (?), 542 Trajan and Plotina, 543 Trajan and his family, 544 Trajan (?), 540a Coin type of Plotina, 543a Coin type of Plotina, 543b Coin type of Marciana



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ROMAN IMPERIAL PERIOD

Portraits of the Hadrianic Period: 545, 546 Hadrian. 547 Hadrian (?). 548, 549 Sabina (?). 550, 551 Antinous. 545a Coin type of Hadrian. 548a Coin type of Sabina. 550a Coin type of Antinous



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ROMAN IMPERIAL PERIOD

Portraits of Antoninus Pius and his family: 552 Antoninus Pius (?). 553, 554 Faustina the Elder. 555 Faustina the Elder (?).

556 Young Marcus Aurelius. 557 Marcus Aurelius and Lucius Verus. 558, 559 Lucius Verus. 552a Coin type of

Antoninus Pius. 553a Coin type of Faustina the Elder. 556a Coin type of young Marcus Aurelius.

557a Coin type of Marcus Aurelius 557b Coin type of Lucius Verus



ROMAN IMPERIAL PERIOD

Portraits of Roman emperors of their families: 560, 561 Faustina the Younger. 562 Lucilla. 563 Lucilla (?). 564, 565 Commodus. 566 Commodus and Herakles. 567 Commodus and Crispina. 568 Crispina. 569 Commodus spearing a wild animal. 560a Coin type of Faustina the Younger. 562a Coin type of Lucilla.



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ROMAN IMPERIAL PERIOD

Portraits of Roman emperors: 570 Pertinax. 571 Pescennius Niger. 572-574 Septimius Severus.
 570a Coin type of Pertinax. 571a Coin type of Pescennius Niger. 572a Coin type of Septimius Severus



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ROMAN IMPERIAL PERIOD

Portraits of Septimius Severus and his family: 575, 577, 578 Septimius Severus, Julia Domna, Caracalla and Geta. 576 Septimius Severus, Caracalla, and Geta.

579 Septimius Severus and Caracalla 575a, 575b Coin types of young Caracalla and Geta



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ROMAN IMPERIAL PERIOD

Portraits: 580 Julia Domna. 581-583 Caracalla. 584 Plautilla. 585 Elagabalus.
 580a Coin type of Julia Domna. 581a Coin type of Caracalla. 584a Coin type of Plautilla.
 585a Coin type of Elagabalus



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ROMAN IMPERIAL PERIOD

Portraits of Roman emperors: 586 C. Julius Verus Maximus (?). 587 Balbinus (?). 588 Trajan Decius. 589 Marius. 590 Claudius Gothicus (?) or Postumus. 591 Carus (?). 592 Carinus (?) and Magnia Urbica (?). 586a Coin type of C. Julius Verus Maximus. 587a Coin type of Balbinus (?). 588a Coin type of Trajan Decius. 589a Coin type of Marius. 590a, 590b Coin types of Claudius Gothicus and Postumus. 591a Coin type of Carus. 592a, 592b Coin types of Carinus and Magnia Urbica



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ROMAN IMPERIAL PERIOD

596-598 Portraits perhaps of Constantine the Great, his mother Helena, and his wife, Fausta.

599 Constantine the Great or Constantius as triumphator. 596a Coin type of Helena.

596b Coin type of Constantine. 598a Coin type of Faustina the Younger. 598b Coin type of Fausta



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ROMAN IMPERIAL PERIOD

600 Imperial family in chariot, perhaps Constantine the Great with his mother Helena,
his wife Fausta, and his son, Crispus

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ROMAN IMPERIAL PERIOD

Portraits of the family of Constantine I: 601 Crispus (?), 602 Constans, 603 Constans or Constantine II, 604 Constantine II, 605-607 Constantius II, 601a Coin type of Crispus, 602a Coin type of Constans, 603a Coin type of Constantine II, 605a Coin type of Constantius II



608a



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608b



610a



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ROMAN IMPERIAL PERIOD

Portraits: 608 Constantius Gallus. 609 Identification doubtful. 610 Julian the Apostate.
 611 Flavius Stilicho. 608a, 608b Coin types of Constantius Gallus. 610a Coin type of Julian the Apostate
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616bis



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Portraits of unidentified Romans: 613-615 Republican period.

616, 616 bis, 617 Augustan and Julio-Claudian periods. 618, 619 Flavian period.

620-622 Early and middle second century A.D.



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ROMAN IMPERIAL PERIOD

Signatures of artists; 634 Agathangelos. 635 Agathemeros. 636 Alexas. 637 Anteros.

638 Anteros (?). 639-641 Apollonios (640* see note p. 137) Original from UNIVERSITY OF CALIFORNIA



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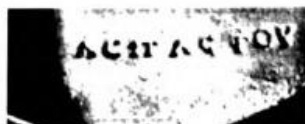
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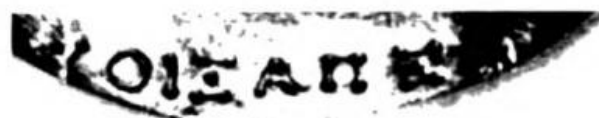
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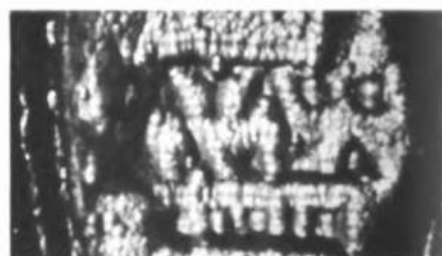
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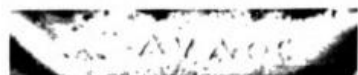
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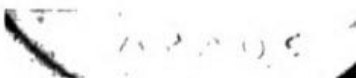
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ROMAN IMPERIAL PERIOD

Signatures of the artist Aulos: 646-654. In 648, 649 the name of the father, Alexas,
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ROMAN IMPERIAL PERIOD

Signatures of artists: 655 Gaios. 656-660 Gnaios. 661, 662 Dalion. 663 Diodotos



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ROMAN IMPERIAL PERIOD

Signatures of the artist Dioskourides: 664-668

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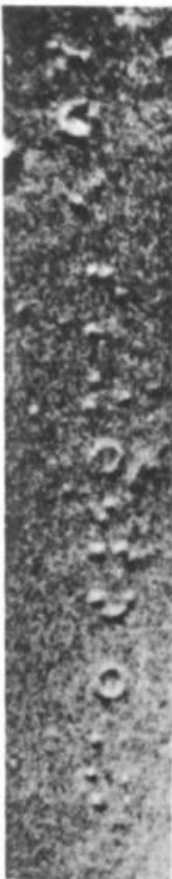
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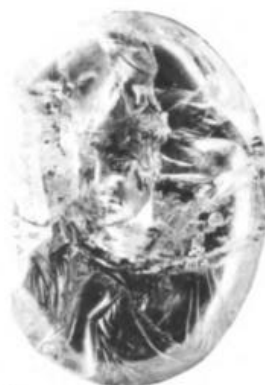
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ROMAN IMPERIAL PERIOD

Signatures of artists: 674 Epitynchanos. 675 Herophilos, son of Dioskourides.

676 Euodos. 677 Eutyches, son of Dioskourides



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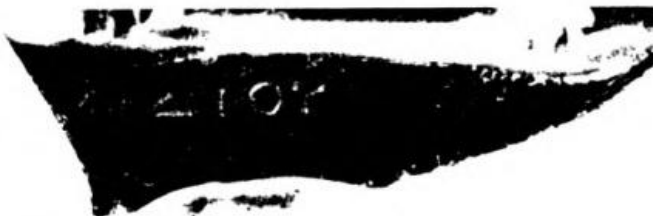
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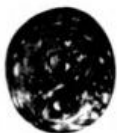


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ROMAN IMPERIAL PERIOD

Signatures of artists: 678, 679 Kleon. 680 Koinos. 681 Kointos (Quintus), son of Alexas.

682 Leukios (Lucius). 683 Midias (?). 684, 685 Mykon
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ROMAN IMPERIAL PERIOD



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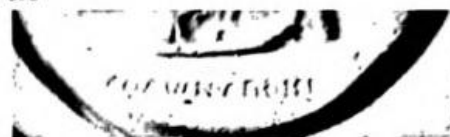
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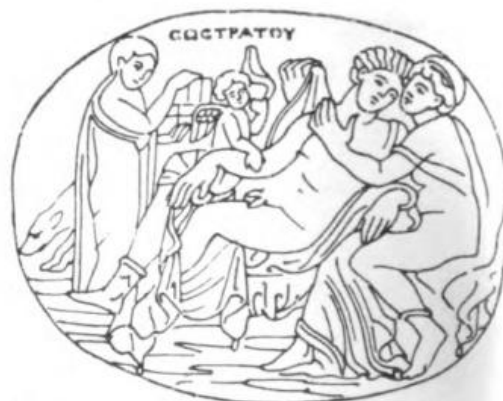
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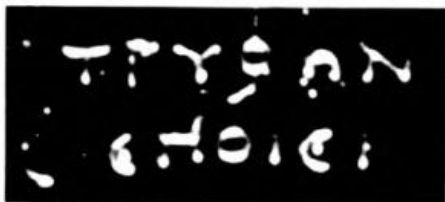
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ROMAN IMPERIAL PERIOD

Signatures of artists: 700-704 Sostratos. 705 Teukros

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710 bis



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712

ROMAN IMPERIAL PERIOD

Signatures of artists: 706 Tryphon. 707, 708, 711, 712 Hyllos. 709 Hyllos, son of Dioskourides.

Digitized by Google 710 bis Hyll (abbreviation for Hyllos) original from UNIVERSITY OF CALIFORNIA



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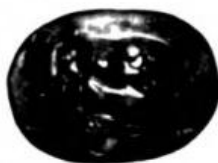
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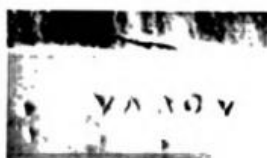
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ROMAN IMPERIAL PERIOD

Signatures of artists: 713-716 Hyllos. 717 Hyllos or Aulos



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722



723



722a



724



725



725



725a



726

PROBLEMATICAL AND MODERN GEMS

722-724 Zeus. 725, 726 Apollo. 722a Ancient coin with head of Zeus. 725a Ancient



727



728 bis



728a



727a



728



729 bis



729



730

PROBLEMATICAL AND MODERN GEMS

727, 728, 728 bis Apollo and Marsyas. 729 Apollo. 729 bis Apollo and an nymph (?)

730 Demeter. 727. Ancient gem in Naples. 728a Renaissance marble relief in Washington



731



731a



732



732a



733



733a



734



734a

PROBLEMATICAL AND MODERN GEMS

731 Dionysos. 732 Arethusa. 733 Medusa. 734 Io. 731a, 732a, 733a, 734a:



735



736



736



736



737



738



738



739



740



739 bis



741



741



741a

PROBLEMATICAL AND MODERN GEMS

735 Satyr. 736 Pan. 737, 738 Maenad. 739 Aphrodite with attendants and Erotes.

739 bis, 740 Aphrodite, 741 Amazon, 741a Ancient gem with Amazon



742



743



742a



744



744



745



745a



746



746



746a

PROBLEMATICAL AND MODERN GEMS

742-744 Herakles. 745 Omphale, 746 Herakles and Hypnos. 742a, 745a, 746a, Similar ancient representations



747



747a (No. 664)



748



749



749



750



750



751



752

PROBLEMATICAL AND MODERN GEMS

747-749 Diomedes. 750, 751 Ganymede. 752 Laokoon. 747a Ancient gem with

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Diomedes

Original from

UNIVERSITY OF CALIFORNIA



753



753a (No. 414)



754



754



754a (No. 416)



755



755a



755 bis



755 bis, a (No. 672)



756



756



756a

PROBLEMATICAL AND MODERN GEMS

753 "Aischylos". 754 Sokrates. 755, 755 bis Demosthenes. 756 Demetrios Poliorketes.
753a, 754a Ancient gems with portraits of "Aischylos" and Sokrates. 755a Ancient marble head
of Demosthenes. 755 bis a, Demosthenes on an ancient gem. 756a Coin type of Demetrios Poliorketes



757



757



757



758



759



760



760a



760



761



762



763

PROBLEMATICAL AND MODERN GEMS

757-759 Identified as Maecenas or Cicero. 760, 761 Julius Caesar. 762 Cato.

763 Identified as Lucretius. 760a Coin type of Julius Caesar.

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765



765 bis



764



764a



766



767

PROBLEMATICAL AND MODERN GEMS

764, 765, 765 bis Augustus. 766 Augustus and Livia. 767 Augustus and Roma.



768a



768



769



769 bis



770



769



769a



770 bis



770 bis, a (No. 509)

PROBLEMATICAL AND MODERN GEMS

768 Octavia. 769, 769 bis, 770 Perhaps Antonia. 770 bis Livia or Antonia. 768a Octavia on an ancient gem, 769a Corn type of Octavia. 770 bis a, Livia or Antonia on an ancient gem



771



772



773 bis



773



773a



774



774



774a (No. 523)

PROBLEMATICAL AND MODERN GEMS

771 Tiberius, 772 Claudius. 773, 773 bis Nero. 774 Nero and Poppaea. 773a Coin type of Nero.



775



775a (No. 531)



776



776a (No. 533)



777



777a (No. 545)



778



778a (No. 548)

PROBLEMATICAL AND MODERN GEMS

775 Vespasian. 776 Julia Titi. 777 Hadrian. 778 Sabina (?).
 775a, 776a, 777a, 778a, Vespasian, Julia Titi, Hadrian, and Sabina (?) on ancient gems

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779



779



779a



780



781



781



782



783

PROBLEMATICAL AND MODERN GEMS

779 Antoninus Pius (?). 780, 781 Triumphal procession of a victorious general.

782 Krater. 783 Two people working on a vase. 779a Coin type of Antoninus Pius

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SOURCES OF PHOTOGRAPHS

The photographs of the *gems* for this book are mostly the official ones of the Museums listed in the Index of Collections, pp. 298 ff. (many taken especially for me), and are here reproduced by the kind permission of the respective Museums.

Photographs, taken by J. Felbermeyer, of the American Academy in Rome, from publications (when no photograph of the gem or impression was available):

Furtwängler, *Antike Gemmen*, pl. xxvii, 40 (my no. 46); pl. xxvii, 41 (my no. 48); pl. xxvii 42 (my no. 44); pl. xliii, 1 (my no. 433); pl. xliii, 2 (my no. 432); pl. lxvi, 9 (my no. 410); pl. xlix, 21 (my no. 712); vol. ii, p. 276, drawing of Apollo (my no. 678); pl. lxi, 37 (my no. 679); pl. xxxix, 31 (my no. 731); pl. xlii, 28 (my no. 251).

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The photographs of the *coins* shown as comparative material – especially in the section on Roman Portraits – were sent me by Mr. Kenneth Jenkins of the British Museum, except that shown with my nos. 722, 723 (in the section of Problematical and Modern Gems), which was sent me by Mr. Schulz of the

Berlin Münzkabinett, and a few which were photographed by J. Felbermeyer from Imhoof-Blumer's *Römische Porträtköpfe* figs. 33, 39, 96.

Practically all the photographs of the *impressions* of the gems, generally three times enlarged, were made by J. Felbermeyer. He also made many of the enlargements of the inscriptions and of some of the small cameos, and improved several indifferent photographs sent me.

The photographs of the gems of the Devonshire Collection, Chatsworth – my nos. 457, 635, 637, 657, 664 – were made for me by the firm of photographers John R. Freeman of London (in The British Museum, where they had been sent through the good offices of The Keeper and Librarian of the Devonshire Collections, Mr. T. S. Wragg). They are here reproduced by the permission of the Trustees of the Chatsworth Settlement. The photograph of the gem my no. 759 was made by Oscar Savio, Rome. The photographs of the Rothschild cameo, my no. 612, are by Giraudon of Paris.

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The photographs of my no. 714 (now 'lost') were made from a good impression in Basle, and were kindly sent me by K. Schefold.

The photograph of the marble relief in Washington (cf. 727–728 bis) is by E. Nash and was kindly given me by him.

Photographs sent by the German Institute of Archaeology, Rome:

(1) Taken from the impressions of gems with signatures in the Cades Collection: my nos. 646, 647, 652, 653, 656, 660, 668, 670, 672b, 680, 681, 682, 692, 693, 696, 698. (2) Others: 539, 593, 595, 607, 608, 717, 763.

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